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INDEX

ARTICLES AND NOTES

	PAGE
Altman Collection, The	136
Ancient Church of Scotland, An	259
Ancient Monuments	260
Answers to Correspondents 73, 141, 207, 283	
" " (Heraldic) 74, 142, 208, 286	
ARCHITECTURE.	
Architects, Institute of British	258
Early Georgian Residence, An	196
Fireplaces, Some Notable. Part II.	3, 52
"Orders" for Architecture	111
Pope's Villa, Columns from	262
Prior's, Mr. E. S., Lecture	262
Some Forgotten Nooks. By Fred Roe, R.I.	237
Armada Medal, The	249
Astrolabe Planisphere, English	111
Athens and Improvements	257
AUTHORS.	
Boyce, Cecil. Rise of the Staffordshire Potteries, The	21
Clowes, Ronald. On Collecting	39
Gibbs, Philip. Twelfth Night Comedy, A	209
Ginnett, Lillian. Some Notes on "The Tempest"	216
Grundy, C. Reginald. Beecham Collection, The. Part III. Works by Turner	223
Jackson, Mrs. F. Nevill. Women as Air Travellers	13
Percival, MacIver. Nineteenth Century Purses... ..	145
Phillips, Maberley, F.S.A. Travelling in the Olden Days	87
Reckless, R. A. Verge Watch-Cocks	157
Roe, Fred, R.I. Some Forgotten Nooks... ..	237
"Bachelor of Physick in the University of Dublin"	195
Bacon, The late Mr. John H. F., A.R.A.	202
BOOKS.	
Forty Years a Collector. (Mr. Bertram Dobell)... ..	108
Memorial to Andrew Lang	256
"Romeo and Juliet." Executed by Mr. Alberto Sangorski, and bound by Messrs. R. Riviere & Son	206
Books Received	197
BOOKS REVIEWED.	
"Alastair," with a Note of Exclamation by Robert Ross	60
"Animal Sculpture." By Walter Winans	276
"Architecture." By Mrs. Arthur Bell	276
"Art." By Auguste Rodin	59

	PAGE
BOOKS REVIEWED—continued.	
"Art in Flanders." By Max Roose	177
"Art in Spain and Portugal." By Marcel Dieulafoy	57
"Art of Botticelli, The." By Laurence Binyon	173
"Art of the Great Masters, The." By Frederick Lees	57
"Art of the Italian Renaissance, The." By Professor Heinrich Wölfflin	124
"Art Prices Current, 1912-13." Vol. VI.	278
"Artist in Italy, An." By Walter Tyndale, R.I.	124
"Bird Cay." By H. de Vere Stacpoole	59
"Birth of the Opal, The." By Daphne Allen... ..	179
"Book of Pleasure (Self-Love), The." By Austin Osman Spare... ..	60
"Catalogue of a Collection of Paintings and some Art Objects: John G. Johnson, of Philadelphia"	275
"Catalogue of the Permanent Collection of Pictures, etc., at the City of Nottingham, Illustrated"	125
"Catalogue of Prints of Views in Rome and Paestum." By G. B. Piranesi	125
"Century of Loan Exhibitions, A." Vol. II. By Algernon Graves, F.S.A.	126
"Chantilly in History and Art." By Louise M. Richter	45
"China-Collector, The: A Guide to the Porcelain of the English Factories." By H. William Brewer	179
"Collector's Library, The" (Reviewed by Ronald Clowes)	39
"Dictionary of Irish Artists." By W. G. Strickland	151
"Dictionnaire Répertoire des Peintures." By Isabella Errera	179
"Die Mode im Sietzehnten Jahrhundert." By Max von Boehn	177
"Dress Designs." By Talbot Hughes	58
"Egyptian Art." By Sir Gaston Maspero	175
"English Church Architecture." By Francis Bond, M.A., F.G.S.	124
"Fragonard." Edited by A. M. Hind	127
"Francesco Goya." By Hugh Stokes	176
"Helmet and Cowl." By W. M. and M. F. S. Letts	58
"Hogarth." Edited by A. M. Hind	127
"King's Ships, The." Vol. II. By Halton Sterling Lecky	175

BOOKS REVIEWED— <i>continued.</i>	PAGE	EXHIBITIONS AND GALLERIES— <i>continued.</i>	PAGE
"Lectures on Painting." By George Clausen, R.A.	181	Colnaghi & Obach, Messrs. Drawings by Mr. James McBey	205
"Letters to Children about Drawing, Painting and Something More." By John Meade... ..	277	Connell's Galleries, Messrs.	
"Little Journey in Spain, A." By J. E. Crawford	127	Etchings by Mr. W. Walker	134
"Meaning of Art, The." By Paul Gaultier	178	Modern Etchings	282
"Message of Greek Art, The." By H. H. Powers, Ph.D.	128	Dowdeswell's Galleries, Messrs.	
"Myths of the Hindus and Buddhists." By Sister Nivedita and Ananda Coomaraswamy	177	Drawings by Mrs. H. Donald-Smith	203
"Near East, The." By Robert Hichens	58	" .. Miss Vera Willoughby	134
"Old English China." By Mrs. Willoughby Hodgson	123	East, Memorial Exhibition to Sir Alfred Edinburgh.	282
"Old Italian Lace." 2 Vols. By Elisa Ricci... ..	121	Art School and the Society of Eight... ..	135
"Old Persian Carpets and their Aesthetic Worth." By Carl Hopf	276	Mr. Russell Flint, and others	279
"Pierre Garat, Singer and Exquisite." By Bernard Miall	60	Water-Colour Society and Elsewhere	71
"Pigments and Mediums of the Old Masters, The." By Professor A. P. Laurie, M.A.... ..	277	Fine Art Exhibitions, February 16th to December, 1914	140
"Proper Newe Booke of Cookerie," edited by Catherine Frances Frere	193	Fine Art Society. Photographs of British Antarctic Expedition, by Mr. H. G. Ponting	134
"Sketches from Nature." By John MacWhirter, R.A.	58	Glasgow: The Grand Hotel	135
"Voyage au Pays des Sculpteurs Romains." Vol. I. By Alexis Forel	276	National Loan Exhibition, The	131
"Whistler's Pastels and other Modern Profiles." By A. E. Gallatin	180	National Portrait Society, The	280
"Who's Who" and other Year Books	180	New English Art Club, The	133
Browning's, Robert, Bookcase	104	Royal Society of Painter-Etchers, The	280
Buckle, Age of the	108	Royal Society of Painters in Water-Colours	66
Chantilly	45	Sporting Prints, Old, at Mr. B. Dighton's	281
Charlie, Relics of Prince	51	Walker's Galleries, Messrs.	
Chinese Curios	170	"Sunlight on the Ruins of Rome," by Mr. Wynne Apperley, R.I.	68
COLLECTION.		Water-Colours by George F. Nicholls	282
Beecham Collection, The. Works by Turner. By C. Reginald Grundy	223	Fabritius, Barent, Three Masterpieces by	189
Connoisseur Bookshelf, The 57, 121, 173, 275		Farthingale, The	252
"Connoisseurs," The	101	Fireplaces, Some Notable. Part II.	3
Counters, Old Card	260	(For descriptions see page 52.)	
County Council Lectures	206	Fire Plates, Obelisk erected in Commemoration of Invention of	112
Crusaders' Churches	260	French Prisoners' Work	103, 257
Current Art Notes 65, 131, 202, 279		FURNITURE.	
(For Items, see under EXHIBITIONS, etc.)		Anne, Queen, Piece of Scarlet Lacquer	197
Denmark's Man of Letters (Dr. Brandes)	112	Chippendale Bookcase, A Rare	134
Document of the Period of Charles I.	170	London County Council Furniture Museum	192
"Dropping the Pilot": Death of Sir John Tenniel	259	Oak, Some Fine Pieces of	183
Englishmen and Italy... ..	130	Satin-wood Work-table and Marqueterie Writing-Bureau	166
ENGRAVINGS.		GOLD, SILVER AND PLATED WARE.	
"Don'ts" for the Collectors of Prints (by Sir Frank Short, R.A.)	62	Hull, The Silver Plate of the City of	77
Japanese Colour-Prints, Growing Demand for	111	Studley Bowl, The	251
"Lady Mexborough." By H. Macbeth Raeburn, after Sir Joshua Reynolds	204	Heraldic Correspondence	74, 142
EXHIBITIONS AND GALLERIES.		Heretic's Girdle	106
Agnew's Galleries, Messrs.		Hull, The Silver Plate of the City of	77
English Water-Colour Drawings	281	In the Sale Room 113, 198, 268	
Works by English Masters	65	Irish Art (Review of "Dictionary of Irish Artists," By W. G. Strickland)	151
Baillie Gallery. Water-Colours by Mr. Baragwanath King	205	Irish Handicrafts	258
Burlington Fine Arts Club. Early English Earthenware	132	Iron Gates at Traquair, Peebles	262
		Jade, Old Carved	105
		LACE.	
		Bucks. Lace	256
		Lambeth Palace	256
		Lead-work, English	258
		London Signs, The Origin of	185

Index

	PAGE		PAGE
Mediaeval Art: Mr. E. S. Prior's Lecture...	197	POTTERY AND PORCELAIN— <i>continued.</i>	
Miniature, An Interesting	255	Staffordshire Potteries, The Rise of the. By Cecil Boyce	21
Newton, Sir Isaac: Demolition of House of ...	112	Priory of St. Nicholas, Exeter	256
Notes and Queries 49, 93, 161,	265	Purses, Nineteenth Century. By MacIver Percival	145
On Collecting. By Ronald Clowes	39	RELICS.	
Oppenheim, late Baron, Sale of Art Collection of	170	Armada Medal, The... ..	249
"Paul's Jacks"	258	Browning's, Robert, Bookcase	104
Peasant Arts Fellowship	258	Charlie, Relics of Prince	51
Peru, The Art of	106	Dauphin's Mace, A	250
Philatelic History, A Record in	102	Johnson and Byron Relics... ..	254
PICTURES.		Marie Antoinette's Miniature	255
Alma-Tadema, Memorial to Sir L.	250	" " Wedding Veil	108
Art Critics, Severe Attack on, by Wm. McKay ...	70	Quebec, Relic of	258
Beecham Collection, The. Works by Turner. By C. Reginald Grundy	223	Rembrandt's Mahlstick	101
Brangwyn, Frank. Recent Works	251	Some Curious Relics	168
"Curious Blunder in the Catalogue"	71	Wagner Relics	251
Doomed House of the Six Family	262	Reynolds, Sir Joshua, The "Human Delinquencies" of	138
Dr. Bredius on American Galleries	60	SCULPTURE AND STATUARY.	
"Halberdier, The"	259	Greek Sculpture	259
"Human Delinquencies" of Sir Joshua Reynolds	138	Rodin Museum, A	258
Irish Art	151	Statue by A. Drury, R.A., of Elizabeth Fry ...	111
"Island of S. Michele, The." By Antonio Canale	108	Vanity of Louis XIV., The	111
Italy's Notable Picture Purchases	72	SILVER, <i>see under</i> "GOLD, SILVER, etc."	
"Laughing Audience, The." By Wm. Hogarth	165	"Some Forgotten Nooks." By Fred Roe, R.I. ...	237
Lighting of Galleries and Studios... ..	258	Staffordshire Potteries, The Rise of the. By Cecil Boyce	21
Masterpieces by Barent Fabritius, Three... ..	189	State Protection of Historic Buildings	257
"Most Evil Picture, The" ("Monna Lisa") ...	72	Studley Bowl, The	251
New York's Gain	102	Sulgrave Manor	257
Portrait of Béatrice de Cusance, Princesse de Cante-Croix, Duchesse de Lorraine ...	106	TAPESTRY.	
Portrait of Her Majesty Queen Charlotte with the Princess Royal	166	Wisdom of Solomon, The English Tapestries of Sixteenth Century	103
Portrait of King George V., A	196	"Tempest, The," Some Notes on. By Lillian Ginnett	216
Portrait of Mons. Charles Alexandre de Calonne	167	Travelling in the Olden Days. By Maberley Phillips, F.S.A.	87
Plate Notes 53, 197		Twelfth Night Comedy, A. By Philip Gibbs ...	209
POTTERY AND PORCELAIN.		Urn, An. 1000 B.C.	258
Age of the Potter: George Tinworth's Work ...	250	Verge Watch-Cocks. By R. A. Reckless	157
Armorial Plate, An	259	Women as Air Travellers. By Mrs. F. Nevill Jackson	13
Arras Cup and Saucer, An... ..	111	Woodcote Park Collection, The	194
Art of the Potter, The Duke of Argyll and the... ..	70	Wroxeter, Roman City at	262
Chinese Plate, A Curious	168		
Early English Earthenware at the Burlington Fine Arts Club	132		
Earthenware Jugs made at the Manor Potteries, Eccleshill	165		
Ralph Wood, The Art of, and Mr. Stoner's Collection	134		

ILLUSTRATIONS

	PAGE		PAGE
ARCHITECTURE.		ARCHITECTURE— <i>continued.</i>	
"Some Forgotten Nooks." Illustrated by Fred Roe, R.I.		Harmandsworth: Tudor House	238
Canvey Island: Lobster Smack Inn	239	Netherhall Towers, Essex	246
Colchester	239	Prittlewell: Chimney-piece, Early Fifteenth Century	241
" " Fifteenth Century House	244	" " Corner of West Street and North Street	237
Deal: Back of "Fountain Inn"	240	Shopland Church Porch	245
Hadleigh Castle	243		

	PAGE		PAGE
ARTISTS:		ARTISTS— <i>continued.</i>	
Apperley, O. Wynne.		Memling, Antoine de Bourgoynne...	47
Arch of Titus, Rome	67	Payrau, J. Miss Fergusson. After John Down-	19
Ponte Quattro, Capi, Rome	65	man	179
Appleton, T. G. Lady Hamilton as "The		Ooms, Ch. Forbidden Book, The	48
Ambassadress." After George Romney		Perréal, Jean. Francis I.	85
<i>January Cover</i>		Peters, Rev. M. W., R.A. Miss Smith	123
Breughel, Jan. Interior of an Art Gallery ...	275	Phillip, John, R.A. Lady with Guitar	121
Buck, A. Portrait of Mrs. Sage	13	Piranesi. Remains of the so-called Temple of	
Busière, L. Arkwright Children with Kite, The.		Neptune, in Rome	69
After Wright of Derby	<i>April Cover</i>	Reynolds, Sir Joshua.	
Canale, Antonio (Canaletto). View of the Island		Cupid as a Link-boy	37
of S. Michele at Murano, near Venice ...	109	George III. as Prince of Wales... ..	
Carvalho, Doña Santa Catalina	59	Roe, Fred, R.I. "Some Forgotten Nooks." A	
Chardin, J. B. S. (attributed to). Hanging up		Rambler's Itinerary... ..	237-246
the Washing	61	Romney, George.	
Chinnery, F. Hugh Douglas Hamilton... ..	154	Lady Hamilton at Prayer. By E. L. Haynes	
Clouet, Jean (attributed to). Madame L'Estrange		<i>March Cover</i>	
Coello, Sanchez. Don Carlos	59	Lady Hamilton as "The Ambassadress" By	
Conder, Charles. "Yellow Sands, The (Design for		T. G. Appleton	<i>January Cover</i>
a Fan)... ..	97	Miss Mary Rookes Leedes	55
Cotes, Francis, R.A. H.M. Queen Charlotte with		Mrs. Davies Cooke. By H. T. Greenhead	
the Princess Royal	144	<i>February Cover</i>	
Cotman, John Sell. Ringland Hills, Costessey,		Stafford Children, The. By Léon Salles ...	155
Norwich	125	Rowlandson, T. Military Scene: Landing Troops	
Courbet. Stone-breakers, The	135	and Guns	273
Donald-Smith, Miss Helen.		Salles, Léon. Stafford Children, The. After G.	
Evening Glow, St. Mark's, Venice	171	Romney	155
Mansion House, London... ..	203	Turner, J. M. W.	
Rio St. Stin, Venice	202	Constance	228
Downman, John.		Florence from the San Miniato... ..	233
Miss Fergusson. By J. Payrau... ..	19	Folkestone	223
Mrs. Payne-Galwey and Children. By C.		Hastings	225
Dupont	235	Ludlow Castle	230
Dupont, C. Mrs. Payne-Galwey and Children.		Saltash	226
After J. Downman	235	Saumur	226
Fabritius, B.		Snowdrift on Mount Cenis	229
Pharisee and the Publican, The	204	Venice: The Grand Canal	231
Prodigal Son, The	190	Venice, with the Dogana and St. Giorgio ...	234
Rich Man and Lazarus, The	190	Windsor Castle	227
Forel, Emmeline. Vue Generale d'Uzerche et		Worcester	230
de la Vézère (Côte Sud)	247	Van der Weyden, Rogier. Portrait of a Woman	179
Gainsborough, Thos., R.A.		Van Dyck, Sir A. Portrait of Beatrice de Cusance,	
Portraits of Princess Royal, Princess Augusta,		Princesse de Cante-Croix	76
and Princess Elizabeth	2	Walker, William. Arundel Castle	133
Study of Landscape	181	Watteau. Mother and Child	182
Godecharle. Chilly Woman, The... ..	179	Whistler. "Die Lange Leizen"	278
Goya, F.		Williams, Miss G. Alice Meredith. "C'est l'amour	
Bull-Fight, A	173	qui fait le monde à la ronde"	140
Marchioness de Espéga	59	Wright of Derby. Arkwright Children with Kite,	
Greenhead, H. T. Mrs. Davies Cooke. After		The. By L. Busière	<i>April Cover</i>
G. Romney	<i>February Cover</i>		
Hamilton, J. Whitelaw, A.R.S.A., R.S.W. Rain		BOOKS.	
Clouds	72	Binding of "A Proper Newe Booke of Cokerye" ...	193
Haynes, E. Leslie. Lady Hamilton. After G.		Portrait of Archbishop Parker, from "A Proper	
Romney	<i>March Cover</i>	Newe Booke of Cokerye"... ..	195
Hogarth, William. The Laughing Audience ...	166	Charles the Martyr, Memorial of Merit of... ..	52
Hutchinson, W. O. Nancy	279	COSTUME.	
Jordaens. Family Group	179	Court Dress of Spanish Origin, about 1650 ...	253
Le Brun, Mme. Vigée. Mons. Charles Alexandre		Counters, Old Card	260
Calonne	222		
Lopez. Portrait of Goya	59	DOCUMENTS.	
MacGonn, late H. C. Preston. Sanctuary ...	282	Character given to a Soldier by Captain Piper	
Mann, Harrington. Children	131	in 1673	169
Massys, Jan. Judith	179	Dominoes, Box of, made by French Prisoners ...	103

Index

	PAGE
<i>INDEX continued</i>	
Leedes, Miss Mary Rookes. By George Romney	55
Military Scenes: Landing troops and Guns. By Thos. R. Clarkson	273
New Hall Helmet-shaped Cream Ewer; Mason's Ironstone Plate and Coffee Mug ...	129
Payne-Galwey, Mrs., and Children. By C. Dupont, after J. Pownall	235
Porcelain Knife, Spoon and Fork Handles ...	199
Princess Royal, Princess Augusta, and Princess Elizabeth. By Thos. Gainsborough, R.A.	2
Smith, Miss. By Rev. M. W. Peters, R.A.	85
Stafford Children, The. By Léon Salles, after G. Romney	183
Sandwich Plates ...	119
Vac Generale: Huzerhe et de la Vezère (Cote Sud). By Emmeline Forel	247
Yellow Seal: The (Design for a Seal). By Charles Conder	97
POTTERY AND PORCELAIN	
Armorial Plate, An	259
Astoria Jug	22
Basalt, Black, Copy of "City Road" Bust of Wesley	39
Born Retiro Figure	59
Bonsam Teapot	22
Chinese:	
King Ho Tsin-lu Vase, Pair of	63
Plates	108
Deft Wile Stool	41
Earthenware Jugs, made at Eccleshill ...	195
Ewers, Teapot and Jug	27
Knife, Spoon and Fork Handles, Porcelain	199
Lustre Silver Ware, Examples of	31, 32
Mason's Ironstone Plate and Coffee Mug	129
Nevers Teapot	49
New Hall Helmet-shaped Cream Ewer ...	129
Niederwälder Statuette	44
Salt-glaze:	
Blocks used for Mould making	26
Groups	24
Mugs	26
Teapots ...	28, 30
Ship Ware: Dish	27
Staffordshire Pottery, Examples of ...	21-36
Figures ...	27, 34
Jugs ...	27, 35
Plaque: Ralph Wood	55
Tea	21
Silver: Teapot, Three	119
Tea Tray	23
Turner:	
Teapot	35
Teapot	22
Ware:	
Vases	28
Water-Jug ...	29
Wine-Jug ...	29
Whieldon:	
Teapot	24
Teapot	2
Purses, Nineteenth Century, Examples of ...	145-150
Railway Tickets, Early	87-92

Index

	PAGE		PAGE
RELICS.		SILVER AND SILVER-PLATE.	
Alms Coffer in Rayleigh Church, Essex	246	King Khoumatonon at the Cape Mission ...	1
Armada Medal	249	Seals of Hull	77
Byron's, Lady, Coffee Pot... ..	288	Stamp Office Tickets	90
Charlie's, Prince, Babyhood, Relics of	81	Stephenson's Fast Train, September 27th, 1825 ...	91
Dauphin's Mace, A	250		
Johnson's, Dr., Teapot	288	TAPESTRY, ETC.	
Marie Antoinette, Miniature given to	284	Carpet from Ardebil, N.W. Persia, 1539. Victoria and Albert Museum	203
Rome: Colosseum, The	137	Travelling in the Olden Days, Prints, etc., illustrating	87-92
.. Gate erected in honour of Septimus Severus ...	138		
.. Round Temple on the Tiber, The... ..	137		
SCULPTURE AND STATUARY.		VERGE WATCH-CKOCKS, Examples of English, French, and Dutch	
"C'est l'amour qui fait le monde à la ronde." By Miss G. Alice Meredith Williams ...	149		157-160
Chilly Woman, The. By Godecharle	179	"Women as Art Travellers" Illustrated	100

IN THE SALE ROOM

AUTOGRAPHS, ETC.	PAGE
Bossuet, Bishop J. B.	117
Burns, R. Poem	272
Elizabeth, Queen. Lists of New Year Gifts, 1557	117
Franklin, Benjamin	117
Garrick, David	117
Goldsmith, Oliver	117
Gray, Thomas	117
Hamilton, Lady	117
Lamb, Charles	117
Marie Antoinette	117
Marvell, Andrew	117
Mary Queen of Scots	272
Nelson, Lord. Letters, etc.	117
Reed, Mr. Eliot. Dispersal of Collection	117
Rubens, Sir P. P.	117
Swift, Jonathan	117
Washington, George...	272

BOOKS AND MANUSCRIPTS.	PAGE
Almanach Royal, année 1772	119
Aretinus. De Bello Italico ad versus Gothos, 1470	271
Audubon. Birds in Australia, 1848-69	117
Birds of America, 1827-35	117
Bellin, S. Le Petit Atlas Maritime, 1764	117
Borrow, George. Lavengro, 1851	117
Brant, Sebastian. Ship of Fooles, The, 1570	117
Brontë. Poems by Currer, Ellis and Acton Bell, 1846	198
Bunyan, John. Pilgrim's Progress, 1685...	11
" " 1687.. . . .	11
Burlington Fine Arts Club. Catalogue of Exhibition of Bookbindings, 1871	119
Burns, R. Burns's Poems, 1786	117
Jolly Beggars, The. MS.	117

BOOKS AND MANUSCRIPTS. — continued	PAGE
Burton, R. F. Arabian Nights, The, 1885-8	117
Caoursin. Obsidionis Rhodiæ Urbis Descriptio, 1496	271
Cicero. De Oratore, 1470	272
Coleridge, S. T. Friend, The, 1809-10	19
Watchman, 1796	117
Collins, Wilkie. No Name. MS.	117
Dallaway and Cartwright. History of Western Division of Sussex, 1815-30-32	272
Dickens, C. Sketches of Young Couples	272
Dictionary of National Biography, 1885-1912	178
Dugdale. Monasticon Anglicanum, 1817-30	272
Dunn, late Mr. G. Dispersal of Library	117
Eaton, Mr. L. D. Dispersal of Library	117
Eliot, John. Late and Further Manifestation of the Progress of the Gospel, 1933	117
Strength out of Weakness, or a Glorious Manifestation of the Progress of the Gospel, etc., 1932	117
Fitzhenry, late Mr. J. H. Dispersal of Library... . .	117
Frankau, Julia. John Raphael Smith, 1800	117
William Ward and James Ward, 1904... . .	117
Genest, Rev. J. Some Account of the English Society, 1852	117
Gibbs, Mr. H. M. Dispersal of Kelmscott Press Publications	272
Glasse, Mrs. Art of Cookery, The, etc., 1747... . .	117
Godwin, O. A. Life of William Blake, 1863	117
Graves and Cronin. History of the Works of Sir Joshua Reynolds, 1800-1901	117
Gray, Thos. Progress of Poetry, The. MS.	117
Heaton, John A. Furniture and Decoration in England during the Eighteenth Century, 1885	117
Hoare. Histories of Ancient and Modern Wiltshire, 1846	117

Index

ENGRAVINGS AND EDITIONS	PAGE
Cousins, S. <i>continued.</i>	
Miss Julia Peel. After Lawrence ...	115
Strawberry Girl, The. After Reynolds ...	270
Crome, J. Near Hingham, Norfolk. By Sir F. Short ...	116
Currier, New York from Brooklyn Heights, 1840. After Palmer... ..	270
Delvaux, P. L. L'Escalade or Les Adieux du Matin ...	116
Dickinson, W. Viscountess Crosbie. After Reynolds ...	115
Doll, R. Pheasant and Woodcock Shooting. After J. C. Ibbetson ...	115
Dubaut, La Surprise. By S. Cousins ...	269
Earlom, R. Lord Nelson. After L. F. Abbott... ..	115
Fitton, Hedley. Rue de Hotel de Ville, Paris... ..	116
Gainsborough, T.	
Miss Linley and her Brother. By N. Hirst ...	269
Mrs. Sheridan. By S. E. Wilson ...	269
Young Cottager, The. By N. Hirst ...	269
Gardner, D. Lady Rushout and Children. By I. Watson ...	115
Gott, late Dr., Bishop of Truro. Dispersal of Collection ...	269
Green, V.	
Lady Elizabeth Compton. After Reynolds ...	116
Lady Harriet Herbert. After Reynolds ...	115
Grozer, J.	
Evening, or The Sportsman's Return. After G. Morland ...	115
Morning, or The Benevolent Sportsman. After G. Morland ...	115
Grundy, late Mr. J. W. Dispersal of Collection... ..	115
Haden, Sir F. S. Sunset in Ireland, A ...	269
Haig, Axel.	
Interior of Burgos Cathedral ...	269
Interior of Toledo Cathedral ...	269
Hall, W. G. New York from Heights near Brooklyn, 1828. By J. Hill ...	270
Havell, R. Panoramic View of New York, 1844 ...	270
Hill, W. G. New York from the Heights near Brooklyn, 1828. After W. G. Hall ...	270
Hirst, N.	
Lady Wrottesley. After Hoppner ...	269
Miss Linley and her Brother. After Gainsborough ...	269
Patterson Children, The. After Raeburn ...	269
Pinkie. After Lawrence ...	269
Rutland Children, The. After Reynolds ...	269
Young Cottager, The. After Gainsborough ...	269
Hodges, C. H. Ship Builder, The. After Rembrandt ...	269
Hoppner, J.	
Daughters of Sir Thos. Frankland. By H. S. Bridgwater ...	269
How Mrs. L. Bonheur. By J. R. Smith ...	115
Lady Anne Culling Smith. By H. S. Bridgwater ...	115
Lady Charlotte Greyville. By J. Young ...	115
Lady Wrottesley. By N. Hirst ...	269
Miss Harriet Cholmondeley. By C. Turner ...	115
Oddey Children, The. By H. Macbeth Raeburn ...	269
Ibbetson, J. C. Pheasant and Woodcock Shooting. By R. Doll ...	115
Jacquet, A. Le Guide. After Meisssonier ...	269

ENGRAVINGS AND EDITIONS	PAGE
Jacquet, J. Jena, 1806. After Meisssonier ...	269
John, Augustus E.	
Big Grotto, The ...	116
Valley of Time, The ...	116
Landseer, Sir E. Monarch of the Glen. The. By T. Landseer ...	269
Landseer, T.	
Horse Fair, The. After Rosa Bonheur ...	269
Monarch of the Glen. After Sir E. Landseer... ..	269
Lawrence, Sir Thos.	
Lady Dover and Child. By S. Cousins ...	115
Master Lambton. By S. Cousins ...	115
Miss Farren. By F. Bartolozzi... ..	269
Miss Julia Peel. By S. Cousins ...	115
Pinkie. By N. Hirst ...	269
McArdell, J. Lady Fenhoulet. After Reynolds ...	115
Marchi, G. Miss Vansittart. After Reynolds ...	115
Masson, A. Guillaume de Brisacier. After Meisssonier ...	269
Meisssonier, J. L. E.	
Generals in the Snow. By E. Bolvin... ..	269
Jena, 1806. By J. Jacquet ...	269
Le Guide. By A. Jacquet ...	269
Piquet. By A. Boulard... ..	269
Post-Horses. By L. Monzie ...	269
Mignard, Guillaume de Brisacier. By A. Masson ...	269
Monzies, L. Post-Horses. After Meisssonier ...	269
Morland, G.	
Evening, or The Sportsman's Return. By J. Grozer ...	115
Morning, or The Benevolent Sportsman. By J. Grozer ...	115
Partridge and Snipe Shooting. By C. Catton... ..	115
Warrener, The. By W. Ward... ..	269
Northcote, J. Young Lady Encouraging a Low Comedian. By W. Ward ...	269
Palmer. New York from Brooklyn Heights, 1840. By Currier ...	270
Pollard, J. North Country Mails at the Peacock, Islington. By T. Sutherland ...	269
Pratt, J. B. Countess of Warwick and Children. After G. Romney ...	269
Raeburn, Sir H.	
Mrs. Home Drummond. By H. S. Bridgwater ...	269
Patterson Children, The. By N. Hirst ...	269
Raeburn, H. Macbeth. Oddey Children, The. After Hoppner ...	269
French Ship Builder. The. By C. H. Hodges ...	270
Reynolds, Sir J.	
Lady Catherine Pelham Clinton. By J. R. Smith ...	115
Lady Elizabeth Compton. By S. Cousins ...	116
Lady Elizabeth Foster. By Bartolozzi ...	269
Lady Fenhoulet. By G. Marchi ...	115
Lady Harriet Herbert. By V. Green... ..	115
Lady Charlotte Greyville. By J. Young ...	115
Miss Bingham. By S. Cousins... ..	269
Miss Vansittart. By G. Marchi ...	115
Rutland Children, The. By N. Hirst... ..	269
Snake in the Grass, The. By W. Ward ...	115
Strawberry Girl, The. After Reynolds ...	270
Viscountess Crosbie. By W. Dickinson ...	115

ENGRAVINGS AND ILLUSTRATIONS—*continued*

Wheatley, F.	
"De Vroom, 1840. By M. J. L. S. ... B. A.	269
Cardon	269
" Duke Charles." By A. Cardon	269
"KINGS, S. 1841. By R. Z. ... B. A. Verdel	269
mini ...	269
" Milk Below, Maids." By Schiavonetti	269
" New Mackerel."	269
" Primroses."	269
Wilson, S. E. Mrs. Sheridan. After J. G. ...	269
borough ...	269
Wright, J., of Derby. Arkwright Children, The	269
By L. Busière	269
Young, J. Lady Charlotte Greyville. After	113
Hoppner ...	113

FURNITURE

Adam.	
Pedestals ...	113
Sideboard ...	113, 201
Anne, Queen.	
Arm-chairs ...	201
Love-seat ...	201
Belmont, Mrs. M. Walter. Dispersal of Col-	113
lection ...	113
Chippendale.	
Arm-chairs ...	113, 201
Fire-screens ...	201
Mirrors ...	201, 271
Settees ...	113, 201
Tables ...	201
Wardrobe ...	201
Writing-table ...	201
Clocks.	
English, by Thos. Tompion	113
French, by Lepante	201
by Mignolet, Louis XVI.	201
German, Seventeenth Century ...	113
English, Old.	
Cabinet, Red Lacquer	201
Settee ...	201
French. Secrétaire ...	113
Fruiterers' Company, Master's Chair of the	113
Jacobean. Side-table	113
Louis XVI.	
Chairs ...	201
Vases and Covers...	201
Sheraton.	
Bookcase ...	201
Sideboard ...	201
Storr, late Mr. A. G. Dispersal of Collection	113
William and Mary. Settee	201

CERAMICS AND METALS

Battersea Enamel Cabinet...	113
Bronze Knockers, by H. Bates	113
by A. Stevens ...	113
Clayton, late Mr. J. R. Dispersal of Collection	113
Plaster Models by A. Stevens	113

PICTURES AND DRAWINGS—*continued*

Alma-Tadema, Sir Lawrence, R.A. Siesta, The.	113
Boucher, F. Cupid Flying, A	113

PICTURES AND DRAWINGS—*continued*

Bough, Sam.	
" See the Cattle." By the Artist	268
Storm at St. Andrews ...	113
Bradley, W. Sisters, The	113
Canaletto, A. View of the Grand Canal, Venice	113
Chambers, George P., R.S.A. Worn Out	113
Cimabue, School of. Madonna and Child en-	113
throned, with Saints and Angels ...	113
Clayton, J. R.A.	
" Autumn Morning." By the Artist	113
Building the Rick ...	113
Clayton, late Mr. J. R. Dispersal of Collection	268
Constable, J. Woody Stream with Cattle, A ...	113
Cooper, T. S., R.A.	
Canterbury Meadows	268
Group of Six Cows by a Stream	113
Cotes, F., A.R.A.	
Portrait of Hon. Elizabeth Booth, daughter of	113
Nathaniel Lord Delamer ...	113
Portrait of a Lady in pink dress, with blue	113
sash ...	113
Cox, David.	
Richmond, Yorkshire	268
Terrace, Haddon Hall, The	113
Welsh Mountain Stream, A	113
Dance, Nathaniel, R.A. John Weyland, Esq., of	113
Woodeaton, in scarlet coat...	113
Davis, H. W. B., R.A.	
In Artois: Rain Clearing off	113
June Showers	113
Now Eventide Approaches	113
De Wint, P.	
Harlech Castle	113
Harvest Field. By the Artist. A distant View of	113
Lincoln	268
Newark Bridge and Castle	113
De Wit, J. Boys blowing Bubbles	113
Elmore, A. Mary Queen of Scots and her	113
at Jedburgh ...	113
English School, Early. Richard Moreton, Esq.,	113
of Tackley, with his nephew, John Wey-	113
land, and his niece Susan ...	113
Farquharson, David, A.R.A. Seaton Marsh,	113
Devon	113
Fielding, Copley.	
Arundel Castle	113
" See the Cattle." By the Artist	114
Fisher, Mark, A.R.A. River Vernon, The	113
Fitzhenry, late Mr. J. H. Dispersal of Collection	113
Foster, Birket.	
Country Lane	113
Fair at Qumper ...	113
Homestead in Surrey, with Cattle	113
River Scene, with a Flock of Sheep	114
Gallait, Louis. Art and Liberty...	113
Gardner, Daniel. Portrait Group of his Wife,	113
After the Death of the Artist	113
George	115
Geza, Vastagh. Lion and Lioness, A ...	114
Gibson, W. A., R.S.A. Hill of Ord, The	113
Gilbert, Sir J. Asking the Way...	113
Graham, Peter, R.A.	
Highland Hills and Cattle	113
Home of the Sea-Mew, The	113

Index

	PAGE
PICTURES AND DRAWINGS <i>continued.</i>	
Van Goyen, J. River Scene, with Church and Town	113
Van Son, J. Fruit and Still Life	111
Walker, Robert. General Henry Ireton, in Armour	118
Watteau de Lille, L. J. Masquerade Figures and In the Arena	113
Weyland, Capt. Dispersal of Collection... ..	114
Whistler, J. M. Bleu et Violet, La Belle de Jour	208
Wilson, B. Portrait of a Gentleman ... playing a Guitar	113
Wimpers, F. M. Mountainous Landscape in Wales, A	208
Wood, Capt. C. P. B. Dispersal of Collection... ..	114
POETRY AND PORCELAIN	
Chelsea.	
Dessert Service	271
Figures	271
Chinese.	
Bottle	118
Bowl, Kang-He	271
Dinner Service	118
Dish, Kien-Lung	271
Figures, Kien-Lung	271
Dresden Figures	271
Liverpool Mugs	271
Longton Hall Figures	271
Reiss, late Mr. J. E. Dispersal of Collection	271
Slipware Dish, by Thos. Toft	118
Spode Dinner Service	271
Staffordshire Toby-Filpot Jugs	271
Swansea Vase and Cover	271
Wedgwood and Bentley.	
Medallion Portraits of Pitt and Warren Hastings	271
Plaques	271

	PAGE
POETRY AND PORCELAIN <i>continued.</i>	
Weyland, Capt. Dispersal of Collection.	114
Worcester.	
Beakers	271
Plates	271
Tea Service	271
Vases and Covers... ..	118, 271
SILVER.	
Anne, Queen.	
Candlesticks	270
Tazze	270
Elizabethan Cup and Cover	270
George I.	
Cup and Cover	270
Salvers	270
Sauce Boats	270
Tazze	270
Waiter	270
George II. Casters	270
James I.	
Cup and Cover	270
Rose-water Ewer and Dish	270
Nutmeg Graters, Collection of	270
Plomer-Ward Heirlooms, Sale of	270
William III.	
Monteth	270
Tobacco-box	270
TAPESTRY, ETC.	
Aubusson	271
Beauvais	118
Brandreth, late Mr. H. G. Dispersal of Collection	118
Brussels	118
Gold chms	118
Persian Rug	118







THE UNIVERSITY OF THE SOUTH PACIFIC

THE UNIVERSITY OF THE SOUTH PACIFIC
SUVA, FIJI



SOME NOTABLE FIREPLACES

ILLUSTRATED & DESCRIBED

PART II.



MARBLE FIREPLACE AT CRAGSIDE, THE SEAT OF THE EARL OF ABERDEEN.



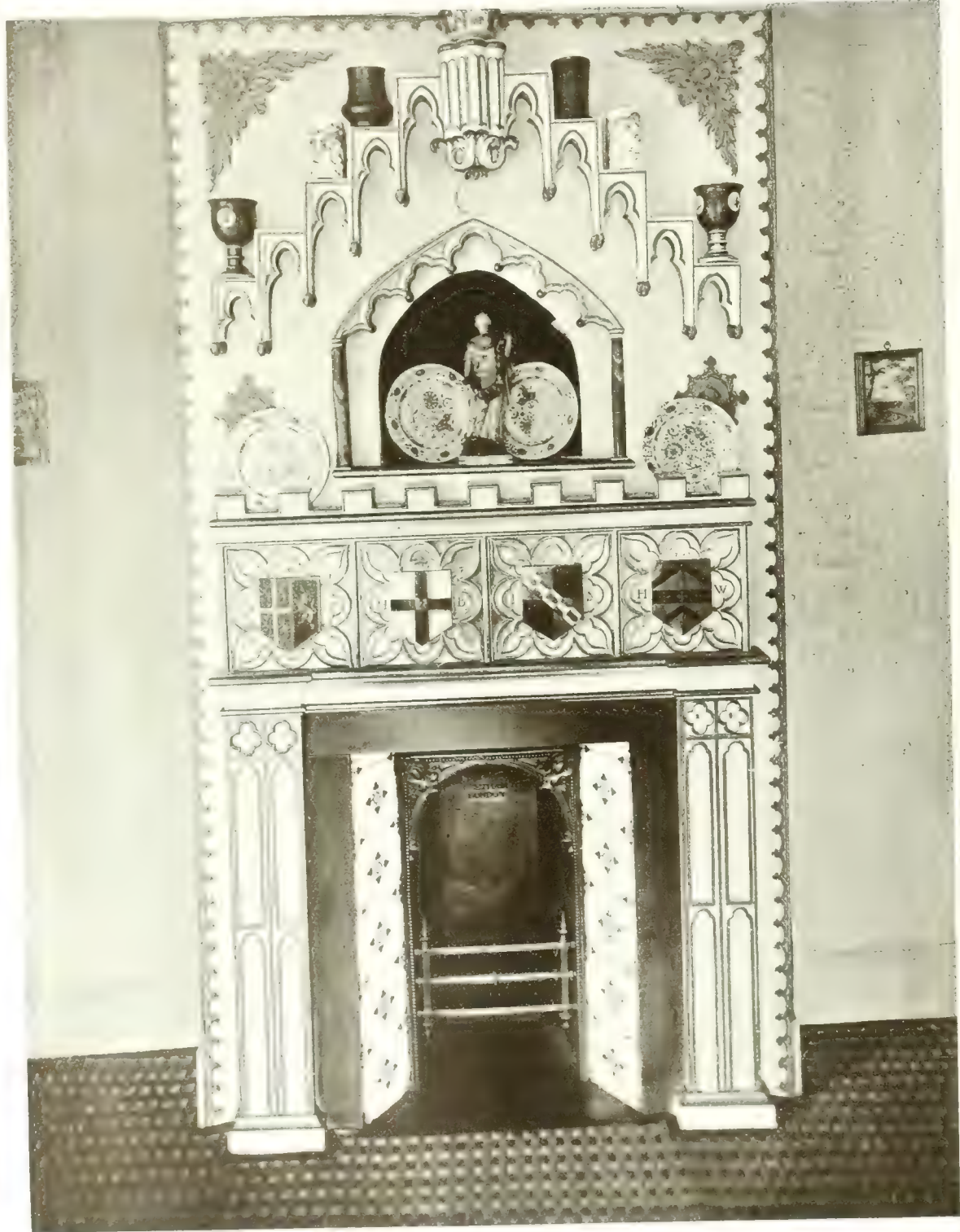
THE ARMOR OF THE KING OF ARAGON



THE FIREPLACE IN THE LIBRARY AT HEDRUPPE CASTLE, THE SEAT OF THE MARQUESS OF CAHAGEN



FIREPLACE AT THE HENDRI, THE SEAL OF THE PEIJEN. (ED. HAN APPOK)



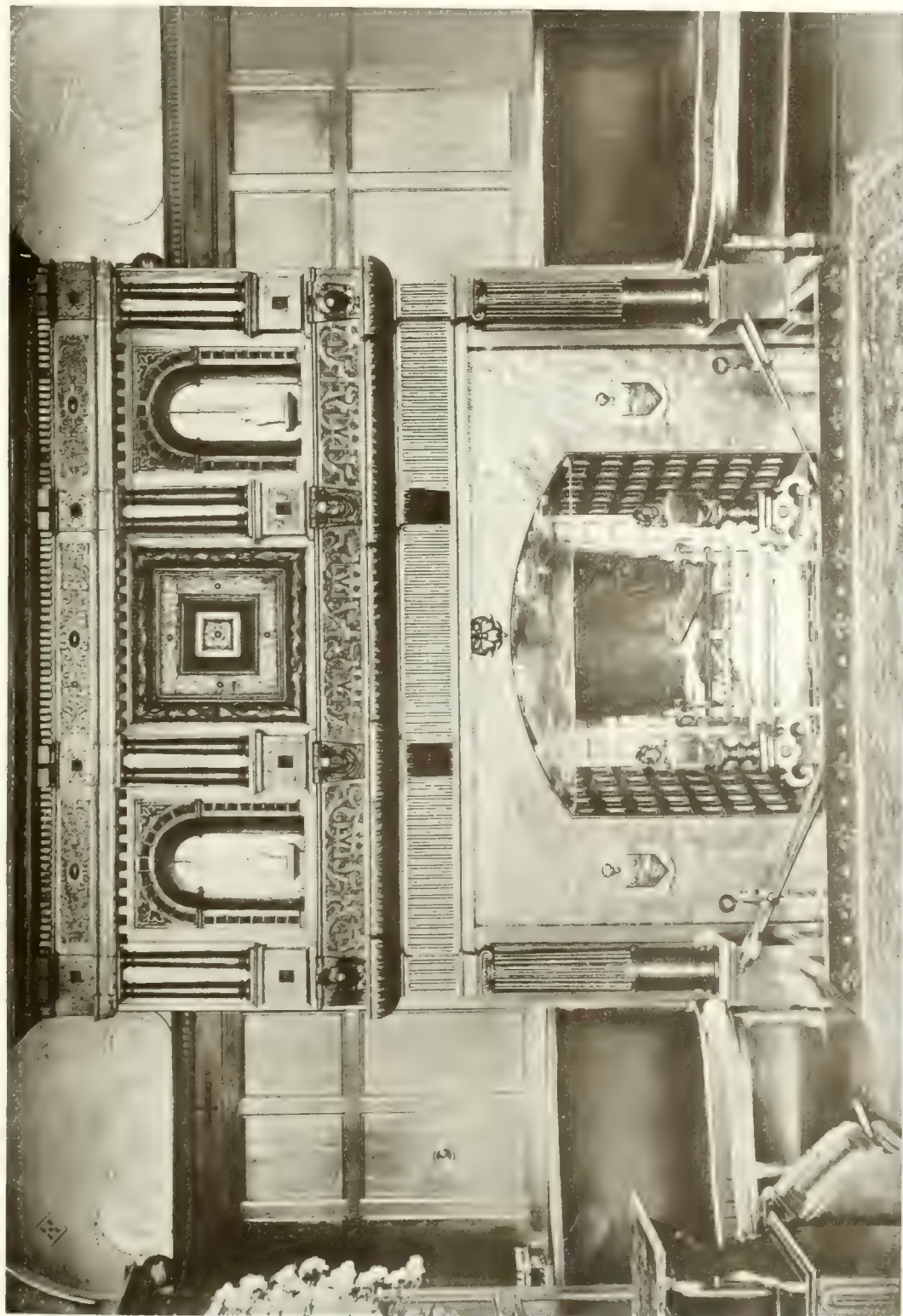
THE CHURCH OF ST. MICHAEL, LONDON



ANOTHER FIREPLACE AT STRAWBERRY HILL



THE STUDY OF SIR LINDSAY LINDSAY HOGG



THE LIBRARY OF THE UNIVERSITY OF CHICAGO, THE UNIVERSITY OF CHICAGO, CHICAGO, ILL.



FIG. 1. — FIREPLACE, IN THE MANSION, THE RESIDENCE OF MR. WICKHAM LANTON.
 (The fireplace is in the house of Mr. Wickham Lanton, the residence of Mr. Wickham Lanton.)

Miscellaneous

Women as Air Travellers

By Mrs. F. Nevill Jackson

THE first ascent by women took place in Paris in a captive balloon only one year after the Montgolfier Brothers had made practical experiments with globes filled with hot air. Here is the account of it from an old diary :—

"Aerostatic Experiment made in 1784.—At Paris on the 20th of May, M. Montgolfier made a private experiment with an aerostatic machine of 74 feet in height and 72 in diameter, with which four ladies ascended in the atmosphere. This machine was raised from the Faubourg Saint Antoine, and was elevated above the highest buildings of Paris, where it remained confined by ropes for a considerable time. Those courageous ladies were :—

"Mesdames La Marquise de Montalembert ;

La Comtesse de Montalembert ;

La Comtesse Podenas ;

Mlle. De Lagarde accompagnées de

M. M. Le Marquis de Montalembert et

Artand de Bellevue."

A month later the first aerial voyage was made by a woman in a balloon unattached by rope. It took place at Lyons on June 4th, 1784, the start being witnessed by the King of Sweden. At that time balloons bore individual names, like ships, and it was in the *La Gustave* that M. Fleurand, accompanied by Madame Thible, "ascended majestically." They went about two miles in forty-five minutes, and their greatest altitude was 8,500 feet. The balloon was 70 feet in diameter.

The King of Sweden took an immense amount of interest in ballooning, and was present at many ascents. He was travelling through Europe at this time under the incognito title of Count Haga.

In 1785 there is a short but vivid account of the air voyage of Madame Guire. It is not difficult to supply details: as recorded history, however, they are lacking. "Mr. and Mrs. Guire in the same month (May) having ascended from Dunkirk, were taken up out of the Channel in a boat." Could any relation of



I am very much surprised
 & that I have never before seen a great number of operations
 & from the weather, but cause an unnecessary excitement in
 the public mind. I beg to state, in consequence of the very high wind
 on Thursday evening, we unfortunately had a very rough descent,
 but I did not receive any injury except a slight sprain in my
 arm, and neither my husband or Mr. Warwick the gentleman
 who was carried up sustained the slightest injury. The grapple
 came at length taking a firm hold, the cause of the balloon was
 immediately stopped in a dinner hall, belonging to Mr. Curdson
 of the Commercial Mr. Asquith and that gentleman not being
 at home, we were detained the balloon for the damage done
 to the room to the dinner. Mr. husband and Mr. Warwick
 kept down the same night, having one nothing at the
 table. These events in one week at the Gotton Arms near
 Bristol. It was imperiously necessary that one of us should
 remain with the balloon, while Mr. Curdson returns in con-
 sideration allow me to say I cannot too much express my
 acknowledgments to that gentleman, who not only saved
 me and the balloon but caused her men to wash and
 every assistance in backing it up to town, where it arrived
 on Friday at 10 o'clock. I am, Sir, your obedient servant,
 Mrs. M. J. Drury, 24. 1834.

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 and aston-
 ishment. In
 her first
 attempt to
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 was nearly
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 tra, built of
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 the lawn of
 Ranelagh,
 the net of
 the balloon,
 entangled
 with the top
 of the or-
 chestra, tore
 off the cavi-
 ed crown,
 that was

car or the ropes of the still buoyant globe as it floated, and the rescue when the aeronauts were well-nigh exhausted.

A serio-comic incident, a relief after the last, which was so nearly a tragedy, comes next in the list of records of women as air travellers. The somewhat bombastic relation of the adventure in a newspaper of the day cannot be bettered:—

At 2 o'clock, on Friday, the 10th inst., a large number of people went to Ranelagh to see Mr. and Miss Drury. The carriage and I with infinite patience from 1 till 4 o'clock, when the adventurers ordered the process of inflation to stop, which, had they continued for ten minutes longer, would manifestly have insured success to the experiment. These things said, and while the balloon, the brother and sister entered it, amidst the applause of all present. But the balloon was not sufficiently inflated to raise them, notwithstanding they threw out the whole of their ballast. Miss Drury then was prevailed on by her brother to quit the car, but, to his inexpressible mortification, he was still too heavy to be taken up. Impatience now flashed in Miss Drury's countenance, and being considerably lighter than her brother, she prevailed on him in turn to quit the car, with joy and agility leapt into it, and with the utmost intrepidity, and amidst an universal shout of applause, desired the balloon to be liberated.

strongly fastened to the top. In the second attempt, by the balloon bounding on the ground, she was nearly thrown with the utmost violence out of the car. Still would the intrepid girl persist, but proved equally unsuccessful in the third and fourth attempts, and was at length compelled, with inexpressible regret, to quit the phaetonic carriage.

"A young gentleman present, named Kelly, we are informed, now stripped himself and jumped into the car, but with still worse success. He got entangled in the trees, and liberated the balloon in several places. Mr. and Miss Drury, now seeing their hopes and enterprises totally demolished, ordered the balloon and car to be let adrift, as an humble sacrifice to a disappointed public for their abortive undertaking. The balloon descended about 30 minutes after 4 the same evening, but retained so much inflammable air as to skim along the surface of the earth, and afforded entertaining chase to the gentlemen of that part of the country."

Thus we see that sacrifices to the impatience of the crowd, to which modern aviators have gone so far as to sacrifice their lives, under unfavourable weather conditions, are no new things in the annals of aviation.

We next find allusion to a female air traveller in Signor Lunardi's advertisement, May 12th, 1785, when "Mr. Lunardi has the honour to acquaint the Nobility and Gentry that he will this day fill his

THE FIRST ASCENT
AT NIGHT, EVER ATTEMPTED BY A FEMALE!



ON FRIDAY NIGHT, JULY, 26TH. 1850.
FROM VAUXHALL GARDENS.

Lithographed & Published by H. GREEN & CO. DRYDEN ST. LONDON.

Balloon by a method entirely new, the inflammable
air" (hydrogen), "passing through water, will be con-
veyed into the Balloon at the rate of 10 miles an hour

by a siphon raised to the 25 feet high. About 10
Mr. Lunardi, accompanied by his British friends, a
Government and a Lady, ascended in the "Globe" and

...the ... will ... the artillery ... the wind is not too violent and over-powerful.

It appears that, perhaps, at an "over-powerful" wind, "very safe seats" were advertised at 2s. 6d., "the best seats, 3s. 6d." The "British lady" who was the contemporary Lunardi was the beautiful Mrs. Sage (*née* Robinson), sister to Mrs. Ward, the actress of Drury Lane Theatre. Her husband was a haberdasher of Cheapside. She appeared at Covent Garden in "Lady Macbeth," but was not a successful actress.

On May 12th it was found that Lunardi's balloon was not sufficiently buoyant to lift three people, so, as usual, the lady was left behind. On the 29th, however, in the same year (1785), she accompanied Lunardi and Beggin from the Royal George Rotunda, near the Obelisk in St. George's Fields. Whether Mrs. Sage was the first aerial traveller in England or Miss Simonet, who declared she ascended in Blanchard's balloon on May 4th from Langhorn's Repository, Barbican, is a disputed point. At any rate, these two ladies were the first two to ascend in England, and their quarrels for precedence make amusing reading in the old chronicles. For some time after the descent Mrs. Sage was on view at the Pantheon, together with the balloon, and would answer questions relative to the excursion. A band of music was provided, and "a cold supper with all sorts of wines." A ball took place later.

Mrs. Sage continued to make capital out of the adventure, and, to give occasion for further paragrapping, she soon suffered from a contused foot, "an injury received when quitting the Balloon at Harrow." However, she was prevailed upon to appear constantly at the Pantheon (admittance 5s.), and later, when interest waned, her letter containing an account of the excursion was printed and sold for 1s. Later a print to correspond with that of Lunardi's Portraiture, was sold for 2s. 6d. In the advertisement of the entertainment, the balloon ... at the same of the landing permitted, taking in the car a party of ladies daily. Lunardi's portrait was also accompanied by a four-leaved pamphlet, a copy of which is in the possession ...

The small portrait of Mrs. Sage must not be confused with the splendid print by Bartolozzi from the picture painted by Rigaud. This is one of the rarest balloon prints, and also a very rare specimen of Bartolozzi's work. According to an extract from a letter dated from Edinburgh, July 21st, 1804, Lunardi ascended in his balloon from Herriot's garden. Miss Lanish was in the car along with him, but resigned

her seat owing to the balloon not having power to raise both.

M. Blanchard, the Frenchman, was a keen rival of Lunardi, the Italian. He saw the advantages of the lady companion in appealing to the popular taste, so Miss Simonet, "who has lately gained so much applause at the Haymarket in *Little Skirmish*," accompanied him in many aerial voyages, especially those which set out from Langhorn's Repository in Barbican. Her sister may also be counted as one of the few women air travellers of the eighteenth century. Tickets for watching the inflation and ascent had now reached half a guinea. It is just at this time (1785) that the column erected in commemoration of Blanchard's crossing the Channel was put up. Part of the inscription reads thus:—

"In the reign of Louis XVI.,
In the year MDCCLXXXV.,

John Peter Blanchard, a Frenchman, accompanied by John Jeffries, an Englishman, Set out from Dover Castle In an Aerostatic Machine. Mounting in the air He first crossed the Streight between Britain and France, and after an Aerial course of two hours alighted in this place. The citizens of Guisnes have erected this monument."

In 1785 Admiral Vernon went up in Zambecari's balloon. A "very elegant young lady" desired also to go, but, as usual, was left behind, as the balloon could not lift the three persons. Miss Grice, the lady, had some spirit and remonstrated; she also burst into tears and retired "amid the acclamations of the multitude." Our quaint print shows the elegant lady being handed out.

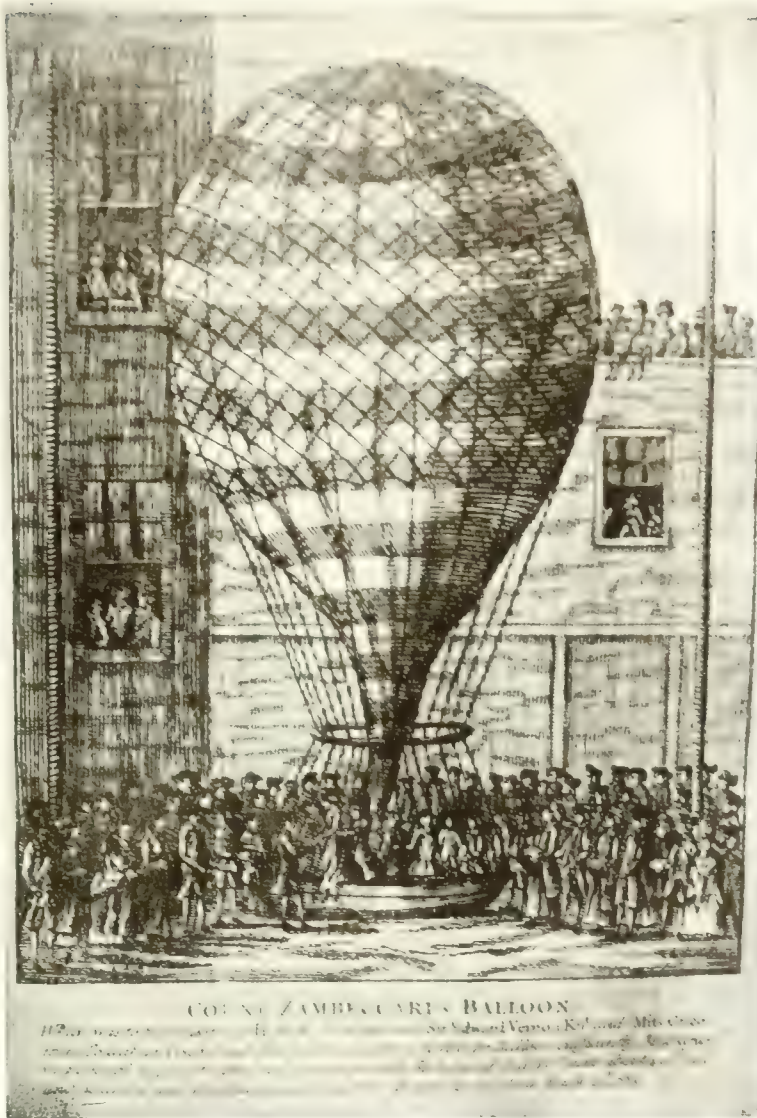
When in 1802 Madame Garnerin began to make ascensions with her husband, we are told "she was rather above the middle size, extremely pretty, and her countenance very animated. She was dressed in white in the English style when ascending."

Citizen Garnerin soon began to experiment with his parachute, and on August 5th, 1802, launched a cat with a parachute in miniature. The descent was gradual, and the cat fell slowly and arrived unhurt. Order was presented, and Mr Astley tied a label round one pussy's neck, announcing one guinea reward to the finder. M. Garnerin himself descended after further experiments, and later on Madame Garnerin became a successful and famous parachutist.

The ... of ... Bonaparte a parachute descent is ordered for the embellishment of ... The price paid was 15,000 francs to Citizen Garnerin.

We first read of Madame Blanchard's ascensions with her husband in July, 1807. By this time nine people had been up in one car, a quadrille had been danced, and other extravagances committed. The unfortunate woman was to participate in the crowning folly of a fire-work display during a balloon ascent. Here are the words of an eye-witness of the inevitable catastrophe:—

"I was one of the thousands who saw (and I heard it too) the destruction of Madame Blanchard, July 7th, 1819. On the evening of the 6th July, she ascended in a balloon from the Tivoli Gardens at Paris. At a certain elevation she was to discharge some fireworks. From my own windows I saw the ascent. For a few minutes the balloon



was concealed by clouds. Presently it reappeared, and there was seen a momentary sheet of flame. There was a dreadful pause. In a few seconds the poor creature, enveloped and entangled in the netting of her machine, fell with a frightful crash upon the slanting roof of a house in the Rue de Provence, and thence into the street, and Madame Blanchard was taken up a shattered corpse. It was supposed that the rockets, which ought to have been made to point down, were improperly managed."

Mr. Graham commenced experiments in acrostation in

1823, and Mrs. Graham in 1824. The lady's work was characterised from the first by extreme boldness. She frequently ascended alone, doing all the work



part proprietor of a tea-garden near London. Fre-
quently she has met with accidents, but the
last time, being on her way to an autograph
letter by this famous air traveller of eighty years ago,
she fell from her perch, but came out "tough
descent," which had evidently been much exaggerated.
She seems to be very indignant at the idea that anyone
should think an accident had occurred. In August,
1837, this courageous air woman turns the tables
delightfully on the men who, as we have remarked,
were ever ready to leave the women on the ground.
Her own account of it in a newspaper of the day

"On Monday, August 11th, 1837, Mrs. Graham made her 33rd ascent with her balloon from the Mermaid Tavern, Hackney. It had been announced that another lady would accompany Mrs. Graham. In consequence, the grounds were filled by a highly respectable company. At a wound 8 after 7 o'clock, the inflation having been completed" (illuminating gas was being used by this time), "Mrs. Graham stepped into the car, followed by a Mrs. Adams and a gentleman, a native of Italy, named Mazzacchi. There not being a sufficient ascensive power, Mrs. Graham handed out several bags of ballast. This not being sufficient, Mrs. G. told the gentleman that she must request him to defer his ascent. Mr. Mazzacchi, however, being determined to go, when Mrs. Graham requested her husband to hand in a young lady who

was very desirous of making a voyage, and she being a great deal lighter, was no impediment. Mrs. Adams and Miss Dean took their seats at each end of the car, and Mrs. Graham stood in the centre. At a quarter past 8 the three women descended three miles beyond Kensal Green," and, as Mrs. Graham closes her own account of the adventure, "we returned to town, arriving at the Mermaid Tavern, Hackney, before 11 o'clock, the first and only gardens from which three ladies ever ascended."

This great woman air traveller met with a serious accident early in October, 1836, when landing after an ascent with the enthusiastic amateur, the Duke of Brunswick. She fell "not less than 100 feet, and not more than 150," according to an eye-witness; but the duke landed safely. She was laid up for six weeks, but on Her Majesty's birthday in March the following year "the first ascent of Mrs. Graham since her accident" was announced.

Many were Mrs. Graham's adventures. She continued to take up both men and women. The fee for each seems to have varied slightly, but about thirty guineas was usual. At one time a wind arose, and she was taken in at the window of a house against which the car had been driven. At another time she was only just taken from the balloon car when it was dashed against a wall.

In 1837 the advent of the great *Nassau* balloon, piloted by that wonderful aeronaut, Charles Green, began to make journeys in the air, carrying ten or twelve passengers. Amongst these were many women.



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MISS FERGUSSON

FROM THE ENGRAVING BY J. PAVIAU, AFTER JOHN T. COOMAN.

Published by Messrs. H. & C. Colburn, 15, South Street, London.





The Rise of the Staffordshire Potteries

By Cecil Boyce

AFTER a history extending over three centuries, the wares of the Staffordshire potters have now attained such a technical pre-eminence when compared with those of their foreign rivals, that the potters are venturing to hold a display at Stoke-on-Trent between February 16th and 28th to which buyers from all parts of the world are invited. There is no necessity to recapitulate the details of the scheme—a great annual ceramic fair to be held simultaneously in the six towns now united in the county borough of Stoke-on-Trent—as they have already been placed before the readers of *THE CONNOISSEUR*. The project was formally inaugurated by the Duke of Argyll on November 20th last, and, judging from the enthusiasm with which it has been received, it bids fair to mark the beginning of a new era for the English potting industry; an era in which the progress and successes gained in the past by individual efforts will be supplemented in the future by yet greater triumphs when these individual efforts, instead of acting in destructive rivalry, are combined in a common purpose.

Whatever triumphs the future holds out, however, the achievements of Staffordshire potters in the

past have been many and glorious, and at this juncture, when the old era of individualism is giving place to a new era of mutual co-operation, it may be well to give a brief account of them. To those who know the Stoke-on-Trent of to-day, with its teeming population, mainly dependent on the potting industry, with individual potteries covering acres of ground, and the horizon for miles broken by the outlines of innumerable potting-kilns, it is difficult to carry their minds back to the humble beginnings of the industry.

From the earliest ages pottery of some description has doubtless been made in Staffordshire. Wherever wood and clay were found together—and the county possessed plenty of both—there the primitive potter could set up his kiln. The craft at first was not even a specialised industry, men making the rude utensils required for their own households. Probably the monasteries first elevated it to the rank of a separate calling by introducing improvements which necessitated some superior degree of craftsmanship. That at Hulton Abbey, for instance, is supposed to have started soon after the foundation of the monastery in 1223. After the Reformation it became the property of the





SPICE JUG

consequence of the presence of the pre-Reformation pottery, and that in the same district the "Hodder Lane Pottery" was worked by them during the Tudor period. There were other potteries existing in pre-Reformation days, but they only appeared to provide for local requirements, and

consequently their competitors were not numerous in other parts of the country.

Difficulties of transit prevented the pottery industry from being centralised in any particular districts. The potters, or the chapmen who acted as their agents, had to distribute their wares by means of pack-horses or donkeys. The risk of loss, and the cost of the conveyance, were insuperable obstacles to it being carried far afield. Until well on in the seventeenth century North Staffordshire pottery-making might still be described as a peasant industry, though the abundant supplies of pottery clays in the district had caused potters to congregate there in larger numbers than elsewhere. The district had acquired a reputation. They were still, however,

confined to coarse and heavy utensils of little artistic merit.

The first impetus for improvement came from without, and resulted in the production of those fine specimens of slip ware which reached their great perfection in the work of the Toft family and their immediate successors. The salient characteristic of slip ware, it may be explained, is the decoration of the earthenware bodies of the pieces with varicoloured clays. The latter are mixed in water until they attain the consistency of a fluid paste—still known by potters as "slip"—which is applied to the pieces to be decorated by being poured on to them through quills. The process appears more or less familiar to potters of every age and country, and it is probable that Staffordshire potters were acquainted with it from the earliest times. The special qualities which distinguish their seventeenth-century ware must, however, have been derived from extraneous sources. The

ware is distinguished from the ordinary early pottery of the district by its comparative lightness, shapeliness, and the beauty and elaboration of its ornamentation. Early in the seventeenth century fine examples of the ware were made at Wrotham in Kent and at London, and



OLD FASHION TEAPOT



SLIP TEAPOT



TIERS WARE TEAPOT AND MUG



TIERS DISH



TIERS PLATE

produced in North Staffordshire. The manner of the execution, inspiration was shown, perhaps, not only in the design, but in the raising of the standard of the finer ware, and the old domestic wares—rude,



FIGURE 1
A.D. 1745



FIGURE 2
A.D. 1745

decorated, if decorated at all, in the most primitive fashion. With these pieces there began to appear other wares, more refined, but reserved for special festive occasions, or used as ornaments. To the former class belong the tygs (or which more hereafter) and puzzle-jugs; to the latter the cradles, which it was customary to present

to a married couple on the birth of a child. Such pieces, which would be taken especial care of, probably constituted the nucleus of the contents of the china cupboards, which in the future were to become a feature of farmhouses and the better class of cottages. They were made out of the same materials as the ordinary wares,



FIGURE 3
A.D. 1745

common red earth for the bodies, the more precious light-coloured clay for introducing variety in the coloration, and the powdered lead ore for a glaze. These materials, however,

were much more carefully prepared, and the pieces were more carefully wrought and carried to a higher finish. Bands of the lighter-coloured clays were twisted into handles or used in the decoration of the pieces, and





FIG. 1. A VASE, STAFFORDSHIRE SLIPWARE, 1612.

for the latter purpose, designs of white clay stamped with ornamental devices also began to be used.

It appears to have been the common practice to stamp the more elaborate pieces with the date of their manufacture, though the fine quality of some of the earliest examples so treated lends itself to the supposition that this custom did not come into vogue

until the makers had acquired considerable experience in their craft. The first piece so inscribed to which Staffordshire can lay plausible claim is a *tyg* in the Liverpool Museum which bears the date of 1612. The origin of this example, however, is a matter of dispute, and there is no certainty that any fine pieces of Staffordshire slip were produced



STAFFORDSHIRE BOWLS, MADE BY THOMAS TOFT.

the time of Thomas Toft. He is thought to have commenced working from about the middle of the eighteenth century, though the earliest date recorded on his known examples is 1674.

The surviving examples of cup ware are largely presentation pieces, obviously made for special occasions, and far superior to the orthodox earthenware of the period. They are among the specimens most highly prized. A type it should be explained, was a species of loving-cup, intended to be filled with wine, and passed round with several handles, so that it could be easily passed from one guest to another. The Tofts are more especially celebrated for their large dishes, decorated with figures, birds, or heraldic devices, which in their bold treatment and fine sense for decorative effect are among the finest examples of their kind ever produced.

The Toft ware, as it is called, continued to be made in the eighteenth century, and lingered on into the nineteenth century, but it was gradually superseded by the introduction of which entirely superseded them with the

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about 1710. It is supposed that before coming to the Midlands they acquired a knowledge of the potter's craft from Dwight of Fulham, and their productions are closely akin to his. They are often credited with being the first to introduce salt-glazing into Staffordshire, but this point is contested; what can be freely credited to them is that they raised the whole standard of pottery-making in the district, and introduced high-class Staffordshire wares to the London market. The brothers used the red clay found in the immediate neighbourhood of their works to produce an opaque, hard, red stoneware of fine texture, and by mixing the same raw materials with lighter clays modified the colouring to almost any extent. They are also said to have introduced black stoneware. The salient beauties of their ware consist of the thorough good taste of its design and ornamentation, and the perfection of its workmanship. The pieces were turned on the lathe with the utmost precision, and the substance of their bodies made as thin and light as possible. They were ornamented with pieces of stamped clay applied to the pieces before they had been thoroughly dried, and afterwards carefully retouched with the modelling tool. Though the Elers are said to have sold their teapots, for which they were specially noted, for as much as twenty-five shillings each in the Metropolis, their enterprise



STAFFORDSHIRE MUG, MADE BY THOMAS TOFT, DECORATED WITH STAMPED CLAY.



STAFFORDSHIRE FIGURES

JOHN, J. H. NELSON, AND J. W. MAN

turned out a financial failure, and they left Staffordshire poorer than when they first settled there.

The visit of the Elers occurred at the time when Staffordshire pottery making was being elevated from a peasant industry into a great manufacture, and materially assisted in the process. Their methods were imitated by two potters named Twyford and

Astbury, who, it is said, obtained employment at the Elers' works, and, by feigning imbecility, to have mastered their secrets. Both men produced wares in emulation of those of their former masters: these were inferior in refinement to their models, but probably the more florid style in which they were conceived achieved greater local popularity. Astbury



STAFFORDSHIRE JUGS



PLATE 1. No. 1.



PLATE 1. No. 2.



PLATE 2. No. 1.



PLATE 2. No. 2.



PLATE 3. No. 1.



PLATE 3. No. 2.



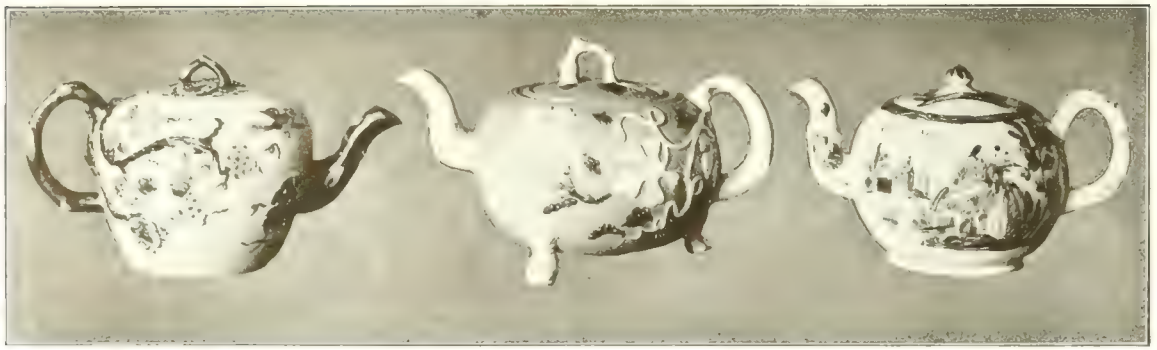
W. J. Wood

THE
GALLERY

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ALICE TEAPOT

TEAPOT WITH BOTH
CLAY AND ENAMEL COLOURING
"ALICE"

TRAIL TEAPOT WITH VINE
& DEcoration IN BLUE
"EUGENE ARAM"

TEAPOT WITH MIXTURE OF
ORIENTAL AND ENGLISH DESIGN
IN ENAMEL COLOURING

these pieces of a far larger size than any produced by the Elers, and is credited with many of the improvements which were made in Staffordshire pottery manufacture during his lifetime, such as the importation of the superior white clays of Devonshire and the use of calcined flint to make white pottery. The last-named innovation is said to date from 1720. The Devonshire clay and powdered calcined flint, mixed together, were first used as a slip-wash to cover the pieces made with local clays. These were glazed by being dusted with powdered lead ore, which was fired at the same time as the clay bodies. This glaze was always slightly yellow in colour, and the potters, even when they proceeded to incorporate the white clay and flint in the bodies of their pieces, could not arrive at a closer approach to white than cream colour.

A great improvement in this was effected by the substitution of salt-glazing for that of crude lead. As already stated, the Elers are credited with the introduction of this process into the district, but no actual specimens of salt-glazed ware can be definitely set down as having been made by them. The process had already been in use on the Continent for many years, though generally in connection with wares of a coarse character; in Staffordshire it was largely employed for the first time on fine and delicate pieces. Astbury was one of the great exponents of salt-glazing, and his example was followed by many of his contemporaries. The early specimens are generally dull white or grey in tone. Some of these are exemplified in the camel and squirrel teapots (illustrated), and in one of the Admiral Vernon teapots—made to commemorate

KING OF RUSSIA TEAPOT



ALICE TEAPOT

TEAPOT WITH BOTH
CLAY AND ENAMEL COLOURING
"ALICE"

ORIENTAL TEAPOT

ORIENTAL TEAPOT



SILVER AND STEEL: TOBACCO JAR, WATCH-STAND, FONT, TUREN, AND OTHERS, 1740-1750

the taking of Portobello in 1759. On the one side the Admiral is shown, with the sea in front and Fort Chagre in the distance, whilst on the reverse is a view of the port and the English fleet. The second Admiral Vernon teapot is similar in shape and design, but, while in the first the decoration is moulded in relief, in this it is incised and the intercessions filled in with blue powder, a method which came into vogue a little before 1740.

By that year several of the greatest names connected with the history of the Staffordshire potteries had begun to make their appearance. Astbury and his contemporary, Dr. Thomas Wedgwood, were still to the fore: Thomas Astbury, the son of the former, was

closely emulating his father's productions, and Thomas Whieldon was coming to the front. The two Woods, Aaron and Ralph, had commenced their careers, while Josiah Wedgwood was serving the first year of his apprenticeship to his brother. During the next few years the production of salt-glazed wares was developed in various directions. Some of the most beautiful of the earlier pieces were made with drab bodies and ornaments in relief in white, the latter being taken out separately from their moulds and applied by hand. The drab-coloured salt-glazed mug (illustrated) is a fine specimen of this style. Another phase of this method is shown in the drab teapots with white and blue applied ornamentation,



SILVER, TINKER, COFFEE AND TEA SET, SALT, CUPS AND SAUCERS, 1740-1750

which probably date from about 1735. The other teapots illustrated show a later development of the same style, and are of the late 18th century. They are of the same material as the Staffordshire ware.

The first of these is a teapot of the same shape as the one illustrated above, but with a different handle and spout. It is of the same material and is of the same shape as the one illustrated above, but with a different handle and spout.

The second of these is a teapot of the same shape as the one illustrated above, but with a different handle and spout. It is of the same material and is of the same shape as the one illustrated above, but with a different handle and spout.

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The tenth of these is a teapot of the same shape as the one illustrated above, but with a different handle and spout. It is of the same material and is of the same shape as the one illustrated above, but with a different handle and spout.

The eleventh of these is a teapot of the same shape as the one illustrated above, but with a different handle and spout. It is of the same material and is of the same shape as the one illustrated above, but with a different handle and spout.

The twelfth of these is a teapot of the same shape as the one illustrated above, but with a different handle and spout. It is of the same material and is of the same shape as the one illustrated above, but with a different handle and spout.

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14 INCHES HIGH

By the advent of these various new methods, the Staffordshire ware had entirely lost its character of a peasant industry and become a complex manufacture.

Instead of, as formerly, individually making the pieces from start to finish, the work was now divided into many different parts, each of which was made by a different person.

The first of these was the modelling of the pieces, which was done by a modeller. The second was the casting of the pieces, which was done by a caster. The third was the firing of the pieces, which was done by a firer.

The fourth was the glazing of the pieces, which was done by a glazer. The fifth was the finishing of the pieces, which was done by a finisher. The sixth was the packing of the pieces, which was done by a packer.

The seventh was the shipping of the pieces, which was done by a shipper. The eighth was the selling of the pieces, which was done by a seller. The ninth was the delivery of the pieces, which was done by a deliverer.

The tenth was the return of the pieces, which was done by a returner. The eleventh was the disposal of the pieces, which was done by a disposer. The twelfth was the recycling of the pieces, which was done by a recycler.

The thirteenth was the reuse of the pieces, which was done by a reuser. The fourteenth was the repair of the pieces, which was done by a repairer. The fifteenth was the restoration of the pieces, which was done by a restorer.

The sixteenth was the preservation of the pieces, which was done by a preserver. The seventeenth was the protection of the pieces, which was done by a protector. The eighteenth was the promotion of the pieces, which was done by a promoter.

The nineteenth was the preservation of the pieces, which was done by a preserver. The twentieth was the protection of the pieces, which was done by a protector. The twenty-first was the promotion of the pieces, which was done by a promoter.

greatest claims on the gratitude of posterity is the perfection to which he brought many of the older processes used by the English peasant potters, evolving out of them new and beautiful wares. In the old

slip-ware pieces clays of different colours had often been effectively combined by clouding over the dark clay bodies with a lighter slip so as to produce an effect of marbling. This idea was developed by laying the different clays one over the other in thin layers, compressing them together, and from the composite mass thus obtained slices were cut cross-wise which could be shaped by the orthodox methods. In this way was made the beautiful agate ware which is so associated with Whieldon's name. Other of his more celebrated productions are his tortoiseshell wares, his black stoneware, his pieces imitated from fruit and vegetables and reproduced in their natural colours, and his figure pieces, most of which were modelled by Aaron Wood.

Josiah Wedgwood was partner to Whieldon for a period of either five or six years, terminating about the end of 1758. He was nephew of Dr. Thomas Wedgwood, and came of a family who had been potters for many generations. He was a man of extraordinary energy and great business acumen, and possessed wonderful skill and taste. He came on the scene just at the right moment; earlier on there would not have been sufficient scope for his enterprise, and later the prevailing taste for pieces of a less costly character than heretofore would have handicapped him in the production of some of his finer wares. His first notable production was his celebrated Queen's ware, which may be described as the ordinary cream-coloured ware of the day improved by the application of greater technical skill and care in its manufacture. This was improved towards 1770 by the introduction of Cornish china stone and clay into its ingredients. These materials were henceforth used extensively in the manufacture of high-class Staffordshire earthenware.

Another and earlier improvement in the making of earthenware was the introduction of liquid glazes

which had been used by the Chinese and the Arabs. This was a great improvement, and it was by the use of these glazes that the Staffordshire ware was able to compete with the Chinese and the Arabs in the production of high-class earthenware.

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by Enoch Booth in 1752. In salt-glazing the pieces are placed in the kiln unglazed, and when the kiln has attained its full heat and the ware is becoming vitrified, wet salt is shovelled in. The vapours arising from this come in contact with the vitrified ware and give it a thin covering of transparent glaze. The surface of the wares so covered is always marked by slight inequalities. In Booth's method the pieces were first fired without any glazing, and then, when in biscuit state, were dipped into a liquid mixture of powdered flint and white lead in water. This method, more or less modified, eventually almost entirely superseded the old process of salt-glazing.

Wedgwood's crowning glory was perhaps the perfecting of this beautiful ware which is so closely associated with his name, in which he reproduced many of the finest classical designs, besides those original ones by Flaxman, which have perhaps done more to perpetuate the latter's reputation as a great sculptor than even the finest of his statues.

Besides raising the whole standard of ceramic art in Staffordshire, Wedgwood was the means of vastly improving its communications with the outer world, and so building up the foundations of that vast export trade which is now such an important factor in the prosperity of the Potteries. Wedgwood may be said to have initiated the era of the great modern pottery-makers. His own output towards the end of his life was greater than that of the entire district at the time of his birth. He achieved his success not by crushing out competitors, but by finding new markets for his wares; and his success, by creating a fashion for Staffordshire pottery, benefited the entire district. Far from being the only great potter of his time, he was but the chief among many able contemporaries. Perhaps the most successful of these was John Turner, whose productions in the standard wares of the day were hardly inferior to Wedgwood's own. He is most famous for his cream-coloured stoneware,



which he decorated with white figures in relief in the same manner as Wedgwood's jasper ware. His jugs, of which an example is illustrated, are especially well known. The bodies, as in this instance, are generally of unglazed stoneware, and the neck and the upper part of the handle are covered with a chocolate-coloured glaze.

Most of the wares peculiarly identified with Wedgwood are well known. Many of them were not his own inventions, but adaptations and improvements on those of his predecessors. Such was the cream-coloured stoneware, in which he equalled in his larger

pieces most of those qualities which the Elers had only attained in small pieces. This ware especially lent itself to the classical feeling which the great potter, in conjunction with his partner Bentley, introduced into his later designs. This classical feeling is even more strongly exemplified in his productions in black basalt, a ware which, though closely associated with his name, is practically identical in substance with the black stoneware made by some of his contemporaries and predecessors. Wedgwood largely used his basalt in the reproduction of Greek vases, portrait busts, and pieces decorated in a classical manner; and in the uncoloured pieces he was eminently successful. He invented a method of encaustic painting which he used on this ware in an attempt to imitate the red-figured Greek vases. He reversed the Greek method, for while their vases are made of red clay, painted over with black varnish except for the spaces left for the figures, Wedgwood applied the encaustic painting to the black basalt.

The artists whom Wedgwood employed to paint the decoration were hardly sufficiently accomplished to emulate, or even to copy, their Greek prototypes, and though a few of the pieces are really fine, the generality of them do not approach the artistic effect of the plain ones. One of the great beauties of Wedgwood's black basalt was the remarkable degree

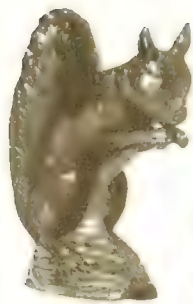


FIGURE 1



FIGURE 2



FIGURE 3



FIGURE 4



FIGURE 5

of which it would take, the ware being often finished on the lathe, as well as in the same manner as the other stores. The final improvement he made in his basalt ware was by applying bas-relief decorations, generally of classical figures or groups, a method which he was to use to great advantage in his jasper ware, which, usually made in blue, can be produced in any colour.

In 1775, Turner, as one of the leading potters of Staffordshire, was associated with Wedgwood in opposing Richard Champion's attempt to secure ten years' extension of William Cookworthy's patent for making porcelain. In spite of their exertions, the extension was granted. Champion, two years later, gave the patent to a syndicate of Staffordshire, of whom Turner was one. Another was Samuel Hollins, of Shelton, who appears to have worked the patent on behalf of the syndicate. His chief time, however, rests on his productions in stoneware, which in their quality and finish rival those of any of his contemporaries. Henry Palmer is generally remembered as one of the most unscrupulous of Wedgwood's imitators, reproducing many of the great potter's pieces so successfully that they are practically facsimiles. A greater name among the potters is that of Josiah Spode, who was born at Burslem, in Staffordshire, in 1740, and died in 1827. He appears to have been born in 1740, and to have been gradually advanced. He is less famous for the novelty of his productions than for their sound workmanship; the Spode wares—for many of which, however, his son, Josiah Spode the second, was equally responsible—were unexcelled by those of any other Staffordshire potter.

Amongst the most important of the productions of which he was largely responsible, was the making of blue-printed underglaze ware, which was destined to largely supersede hand-painting. In this method the ware is printed in the biscuit state and the glaze put on afterwards, which saves firing the glaze and the ware separately. The ware was produced in a variety of shapes, and in a variety of colours, and was of a high quality. The ware was produced in a variety of shapes, and in a variety of colours, and was of a high quality.

This was William Adams, of Greengates, a well-known contemporary of Wedgwood, who was at one time a pupil of the great potter. He came of a long-established potting family, and two of his relations of the same name were master-potters at the same time as himself, a coincidence which has been the cause of some confusion. In much of his work he emulated Wedgwood, his jasper ware especially being similar to that of his former master. In this, however, there was nothing discreditable, as potters of every period have imitated each other's successful productions, and, when possible, have tried to better them. Adams' jasper ware, in the quality of the ground and the cutting of the figures with which it is decorated, rivals that of its prototype. He is said to have been the earliest potter in North Staffordshire who printed his own transfers on his wares. This method of decoration appears to have been invented about the middle of the eighteenth century, and consisted in printing designs on pottery from copper plates by means of transfers. It was first introduced at Battersea, and a few years later at Liverpool; and it was the custom of the Staffordshire potters until nearly the close of the eighteenth century to send their wares to the latter town to be printed. Adams experimented in a similar process about 1775, though whether it was then perfected sufficiently to be used to any extent appears a matter of doubt. Josiah Spode introduced transfer printing at his works at Stoke in 1784, whilst Adams does not appear to have made use of it until 1787.

Amongst Wedgwood's other contemporaries and successors the Wood family take a prominent position, the more especially as they occupy an unique position in Staffordshire ceramic art, being famous for the production of the figures associated with their names. Aaron and Ralph Wood have already been mentioned as amongst the best modellers of their time. The latter established a factory of his own at Burslem soon after 1750, and produced toby jugs and rustic figures which are inimitable in their racy humour. His son, Ralph Wood, junior, produced similar figures and others of a more ambitious character, which,



TURNER II 3



ADAMS II



CASILLFORD II 1



ADAMS II

similar and many fine portrait likenesses. His portrait of John

Wedgwood to mention the beautiful Staffordshire lustre ware, the process for making which is said to

John Hancock, an employee at his works. Hancock perfected the making of copper lustre. The process is simple and inexpensive,

covered with a rich brown glaze, there is laid a thin coating of a chemical mixture, containing the metal in solution which it is desired to imitate. For platinum is employed. Wedgwood used gold lustre



JOHN HANCOCK, BY J. WEDGWOOD.

the English ceramic artists to the proud position that they now occupy, and their successors at the present day are continuing their work with capital and enterprise.

imitate the colour of natural shells, the lustre being so thinly applied as not to hide the colour beneath. Lustre was extensively employed in the early years of the nineteenth century, but its ease of production proved its bane, and it went entirely out of fashion, though now it is again in vogue.

To mention the other contemporaries and successors of Wedgwood, and to trace the developments in Staffordshire pottery to the present time, would be far beyond the scope of a single article. Men like Thomas Minton; Job Ridgway; Josiah Spode the second, who is credited with having initiated the general use of bone in English china; Charles James Mason—better known as Miles Mason—the inventor of iron-stone china; the Doultons, and many others, have all had a share in raising



KNIGHT ON HORSEBACK.





On Collecting*

By Ronald Clowes

ALL mankind may be divided into two races: those who collect, and those who merely accumulate. The distinction is greater than is at first sight apparent; as great, indeed, as that between civilized man and the savage. For the instinct to accumulate is primitive, shared by the human species with the inferior animals, and having as its basis no higher motive than that of self-preservation. The house-dog who caches his well-gnawed bones in the garden-beds exemplifies the trait as intelligently as the hoarder-up of miscellaneous objects, without definite purpose, on the chance of their possessing

a future value. Collecting is altogether another matter, for the word collection presumes an accumulation of objects of similar characteristics, made with the design of illustrating their beauties and variations. Thus while the instincts of the accumulator are wholly selfish, those of the collector are aesthetic, and even philanthropic, for your true collector never enjoys his collection so much as when he is displaying its beauties to a friend.

A taste for collecting should be sedulously cultivated, for it is a benefit not only to its owner, but to the community at large. To the former it adds a new zest to life, giving him a fascinating pursuit, which, if followed with discernment and enterprise, will lead him to byways

* "The Collector's Library," 8 vols. (Batsford & Co., 6s. each net).



ENGLISH INSULATED WARE, LAST, PLATING, 18th CENTURY

lection constitutes a valuable

historians. A

British Museum will tell one far more about the

Egyptians than

one can acquire

luxury of aristocracy under the old

eighteenth-century French prints, than from Carlyle's

This historical

jects that may be collected.

duced when William of Orange came over to be our king; another, by its Chinese inspiration, the embassy of my Lord Macartney to the Emperor at Peking. The

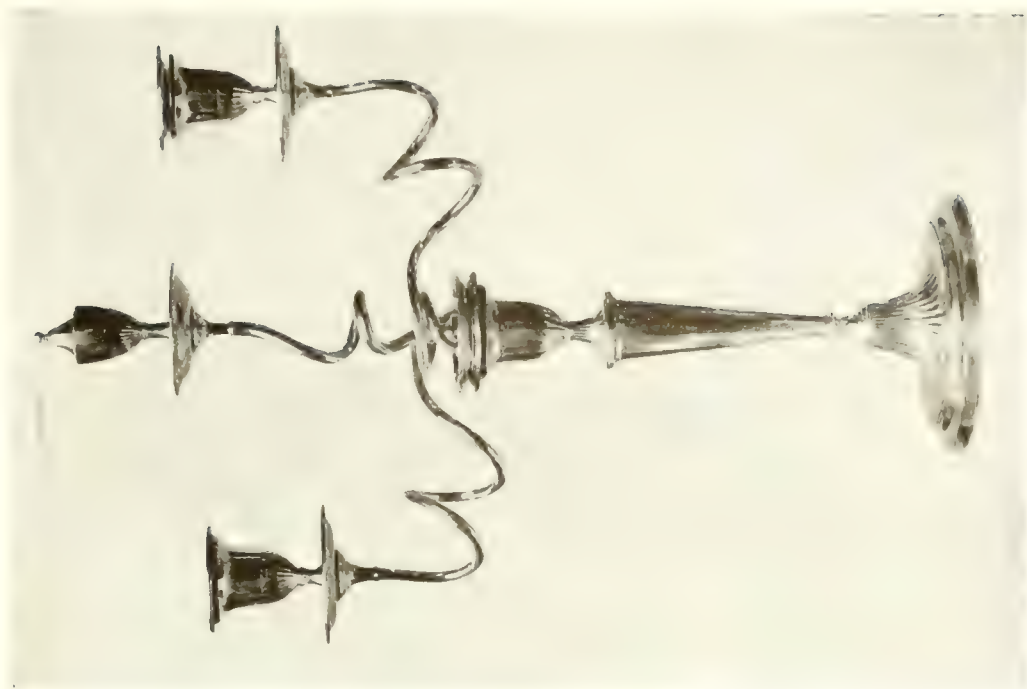
adherents to the House of Stuart; the influence of the

lection of objects belonging to past ages forms a record, and that in its most interesting form, of national history.



Once having decided to be a collector, the next matter is what to collect. In this the amateur must be largely guided by his own inclinations, always presuming that they do not carry him beyond the limits of his purse. Generally, however, he goes into collecting unprepared, and his stray purchase or two, or the nucleus of a collection already at hand, directing his course. At present he finds himself with a well-marked path for his future progress. If those who would urge that for the man of moderate means the pursuit of the unfashionable is the most likely road to successful collecting, whilst some prices are at a low over-

priced, others are suffering from unmerited neglect, and it is these which are likely to become valuable in the not remote future. Thus in the world of prints there at present seems a ban on nearly all phases of line engraving. Yet the art of line engraving is now wholly extinct, and so laborious is the process that there appears little prospect of its ultimate revival. Many poor plates were produced in line, but also many fine ones, and proofs of these are now to be had for prices far below their real value. One would mention Turner prints in this conjunction, more especially those from the plates engraved under Turner's own supervision, or by the



work are printed, and even as English imitations of the great masters of the last eighteenth century line and colouring will be equally appreciated. Another class of prints which, though less artistic, is also worthy of attention,

is the chromo-lithographic process, which, since the invention of it, has been so much improved, that it is now equal in quality to the Baxter prints, and has even attained such marked perfection, that the lost one, it is practically extinct, for the expense of making

the lithographic stones necessary to produce some of these plates will effectually prevent its revival.

One might instance many other byways of collecting where the discerning connoisseur might gather up unregarded treasure, but that this article has to deal more especially with the orthodox paths of the collector, and the guides which may put him on the right roads. Of the latter there are many handbooks to lead the tyro well on to correct paths, and highly specialized works which will be of utility to him when he has become a full-fledged collector. To the former category belong the excellent series of "The Connoisseur's Guide," which has just been reissued,

and which, though it has been many years since it was first published, is still one of the best guides to the collector. It is a series of volumes in the series,

touching on most themes in which collectors are interested—glass, china, pewter, plate, pottery, embroidery,

furniture—the primary place, because, whatever household gods a man lacks, he must have a bed to sleep in, chairs to sit upon, and drawers or cupboards wherein to store his spare clothes and other possessions; and these, if he desires to be esteemed a man of taste, should not only be "beautiful in design and correct in

Messrs. Frederick Fenn and B. Wyllie, in their volume on *Old English Furniture*, indulge in a homily on this theme which might be read with advantage by all couples about to set up housekeeping; for though most people

are content with modern pieces, these are often reproductions or imitations of old forms, so that a householder, without realizing it, may accumulate in the same apartment an array of furniture which, though all newly made, may epitomize the styles of several centuries, and be as incongruous in its effect as the costume of a man who clothes himself in a bowler hat, a Cromwellian breast-plate, and the

full-skirted coat, knee breeches and silk stockings of the Early Georgian period.

In collecting old furniture the tyro, unless he is content to place himself in the hands of a dealer of repute, should beware of buying pieces of an expensive character—more especially if the price asked does not appear to be adequate. Genuine bargains may still be picked up, but they are few and far between, for the knowledge that old furniture is valuable is now universal. A collector is likely to secure better value for his money in Bond Street

than by scouring the little country shops, old inns, and farm-houses in the rural districts. These places are as often as not stocked with modern antiques from London, and their owners make a handsome profit by selling them to visitors, who think that they are securing genuine articles.

In the less expensive forms of old furniture it is comparatively easy to distinguish old pieces from modern fabrications, for it does not pay to finish the latter with the same thorough workmanship as is displayed in the originals. The inferiority is most obvious in the parts which do not meet the eye, and it is these which should be most carefully examined by the would-be purchaser. The collector, indeed, should make good workmanship the chief criterion of his judgment; if the



FIGURE 1. A SIDEBOARD, 18TH CENTURY. (FROM THE "OLD ENGLISH FURNITURE" BY FENN AND WYLLIE.)



FIGURE 2. A SIDEBOARD, 18TH CENTURY. (FROM THE "OLD ENGLISH FURNITURE" BY FENN AND WYLLIE.)

does not run easily, or the door of a wardrobe exactly fit in its place, it is extremely unlikely that they are pieces of any antiquity. The salient characteristic of old English furniture was sound workmanship, and what jerry pieces were made a hundred years ago cannot have survived the wear-and-tear of a century. To discriminate between the styles of the different periods of furniture, books like the one on *Old English Furniture* already mentioned, or that by M. Andre Sazho on *French Furniture*, belonging to the same series, are of great utility. From them one can



LINEN COVERLET, DATED 1793, EMBROIDERED WITH WHITE THREAD AND EMBROIDERED WITH GOLDEN SILK.

learn when the different woods came into vogue, and the subtle variations in the work of the makers which mark the evolution of new and distinct styles. This knowledge is only to be acquired at the cost of some application, for makers were apt to hark back to the designs of their predecessors, so that often those features of a piece which the tyro sets down as peculiarly characteristic of a particular generation are borrowings from an earlier generation. Thus the claw-and-ball feet used by Chippendale were revivals from the Stuart period, and some of his rococo work is a



THREE DIFFERENT TYPES OF LANTERNS.

as pristine a condition as the day they were produced. For guides on these subjects the "Collector's Library" is a most useful series. The first volume, by Mr. W. P. Knowles; *French Pottery and Porcelain*, by the same author, is a most useful guide to the subject. It is to be hoped that works on English and Chinese wares will be shortly added to this useful series, for these are themes at least as important as any of those treated.

France was by no means the only nation of the Continent to produce fine pottery. The Moors and Arabs of Spain were masters of the art long before the Renaissance. In the sixteenth century Palissy commenced his experiments, and the Italians made beautiful wares a century or two earlier. Italian workmen, however, were not so successful as the French in the quality of their pieces.

Their pieces were little more than reproductions of the contemporary work of their native country. Palissy was the first French potter of any note, and his faience is equally noteworthy for the originality and the quality of its enamels. His pieces are too valuable to be acquired by ordinary collectors, yet a knowledge of his work is essential to a study of French ceramic evolution. In France as in England, pottery and, later on, porcelain were produced in numerous provincial factories. These flourished with more or less success until the formation of

a monopoly of the manufacture of any but the commoner forms of porcelain, which was continued with transient modifications until the

in the provinces, practically all

the fine porcelain emanated from Sèvres. The Dutch were never great makers of porcelain, and their essays in this material, though worthy of the attention of the collector, are inferior to those of their neighbours; but their Delft ware is a series of pieces of common ware which render the finest pieces almost unique in their beauty. The production of this faience extended over two centuries, and offers a wide scope for the attention of the connoisseur, the pieces varying greatly in style, quality, and value. The long list of makers and their marks which Mr. W. P. Knowles provides for the instruction of his readers forms a most useful guide to anyone who takes up this phase of collecting.

The earliest pieces of English table-glass belong to the days of Good Queen Bess, when they were produced by foreigners living in London, but works of this period are of excessive rarity. Prior to 1690 comparatively

little glass was made in the country. The seventeenth-century specimens are generally heavy and lumpy, and are quaint rather than beautiful, but they possess a greater individuality than later specimens made in periods when shapes had become more stereotyped. Glass-collecting may be taken up by a connoisseur with a moderate purse, for though excessive rarities are high-priced, many beautiful and interesting specimens can be secured at a comparatively low price. The same may be said of *Sèvres Plate*, for which a volume in the "Collector's Library" has been written by Mr. Berta W. Allen. The other books in this admirable series are on *Old Pewter*, by Mr. Malcolm Bell, and *English Furniture*, by Mr. A. F. Kendrick. Moderately priced, written by experts, and profusely illustrated, they form a most useful series of reference works for the connoisseur, and are generally free from errors, though the attribution of the painted panels of the satin-wood commode illustrated on page 68 of *Old Furniture* to Angelica Kauffmann is surely incorrect, the subjects of the two panels being copied from well-known pictures by George Morland.



SILVERMASTER STATUE

Miscellaneous

Chantilly *

THE two greatest artistic bequests of modern times—those of Chantilly and its contents to the Institute of France and of the Wallace Collection to England—may to some extent be looked upon as a reciprocal exchange between the English and French nations. By a curious coincidence the owners of these collections were a Frenchman resident in England and an Englishman resident in France. Each accumulated the larger portion of his treasures in his adopted country, but removed them wholly to his native land before his death. Had the laws of the two countries been framed on the Italian model, largely prohibiting the export of works by the old masters, the collections could never have been transferred in their entirety, and both nations would have been the losers.

The Château

* *Chantilly in History and Art*, by Louise M. Richter (Mrs. J. P. Richter). (John Murray, 21s.)

of Chantilly (now known as the Musée Condé), the fine collections it enshrines, together with nearly 23,000 acres of land—the rents from which form an income more than sufficient to support the institution—were formally handed over to the Institute of France by the representatives of the late Duc d'Aumale on

October 25th, 1880. Nominally, the prince had inherited the property as the heir of the Condés, and Montmorency who formerly owned it, but actually he had had to repurchase every portion of it, whilst nearly all the contents of the mansion had been personally collected by him. His gift was all the more generous, as the French government had banished him from the country a few years earlier, and he was then in exile in England. The government, in acknowledgment of his magnificent donation, granted him the privilege of returning to France, where he lived



MADAME DE LA FAYETTE. ATTRIBUTED TO JEAN TOULOUSE-LAUTREC.

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Mrs. J. P. Richter

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with Francis I., he was exiled from the court, and spent his leisure in adding on to his feudal castle a Renaissance palace. Montmorency called to his aid Jean Bullant, the architect who afterwards assisted in building the Tuileries. The château stood on an island in the midst of a small lake. The Constable now had it connected with the mainland by a huge artificial slope—still called “Le Cometalet,” after its builder—here, excombed with casements and barrack-rooms, while on an adjacent island

Charles V. of France, on the site of a still earlier edifice. The castle went through many vicissitudes. It fell into the hands of the Burgundians in 1422, and of the English three years later, but was retaken in 1429. He left it to his sister Marguerite, and shortly after the last-named year—not “several centuries later” than 1386, as is stated by Mrs. Richter—it came into possession of her husband, Jean II., Baron de Montmorency. The latter’s grandson, Anne de Montmorency, the famous Constable, was the founder of the present Chantilly. One of the most renowned generals of his age, he was also an enlightened patron of art and architecture. He commenced improving the château in 1527, entrusting the work to Pierre Chambiges, who was employed on it until 1531. A portion of the original building, however, the most valuable additions, rising several feet above the summit of the old structure, were suffered to remain substantially unaltered, the Constable merely “introducing more light into the mediæval chambers by piercing their walls with large windows.” His greatest additions to the buildings were made some years later, when, falling into disgrace

he built in the purest Renaissance style the smaller château known as “Le Châtelet,” connected with the main building by a bridge.

The next great builder at Chantilly was the “Grand Condé,” the victor of Rocroy, who inherited the domain through his mother, Charlotte de Montmorency. Like his ancestor the Constable, Condé embellished the domain to beguile the ennui of his banishment from court and his deprivation of all public appointments. He pulled down the whole of the original château of the d’Orgements and rebuilt it in the style of Louis XIV. The interior of Le Châtelet was transformed, and the gardens were laid out by Le Nôtre, the vast grounds being converted into parks, interspersed by the charming pieces of water which still exist. It was in this reconstructed palace that Condé entertained Louis XIV., who was so impressed with the magnificence of the domain that he proceeded to build the palace of Versailles in emulation. Louis Henri de Bourbon, the grandson of the victor of Rocroy, made the final additions to the stupendous edifice by building the famous stables, containing stalls for two hundred and forty horses, and suites of apartments overhead for the accommodation

of fifty guests. This magnificent pile, which almost dwarfed the main buildings of the château, was erected out of the profits made by the prince in Law's Mississippi Bank, he being wise enough to retire with his spoils before the crash came.

When the Revolution broke out the Condés emigrated, and Chantilly and its contents became the spoil of the government. An idea of the extent of the latter may be gleaned from the fact that the inventory of the furniture and pictures took forty days to compile. The collections were all scattered, the statuary in the gardens destroyed, and the château which the



ANTOINE DE BOURGOGNE, CALLED LE GRAND FAUCHÉ. BY MME. N. PHOTOGRAPHY. MUSÉE CONDÉ.

"Grand Condé" had erected rased to the ground. The stables, however, were suffered to remain, as being useful for cavalry barracks, and by some miracle Le Châtelet was suffered to remain. At the Restoration the remains of Chantilly again came into the possession of the Condés, the main building a pile of ruins, whilst much of the domain was in alien hands, from whence it had to be repurchased acre by acre. The last of the Condés, Louis Henri Joseph de Bourbon, collected together some of the scattered treasures which formerly belonged to the family, had the old moat filled in, and made the châtelet, which he used as his residence, again habitable. He bequeathed the domain to his godson and nephew, the Duc d'Aumale, the fifth son of King Louis Philippe.

In 1840 this prince first conceived the idea of restoring Chantilly to its former splendour, but his project was subject to so many interruptions that it appears wonderful that it was ever realised. Until 1844 he was engaged in the campaign in Algiers, which largely owed its success to his enterprise, so

that he only took up his residence at Chantilly in 1845. The revolution of 1848 drove him from France, and thenceforward he lived with his family in England, chiefly at Twickenham, whither the larger portion of the furniture and works of art at Chantilly were transported. During his exile in England he sedulously began accumulating the books, pictures, and other works of art which now make the Musée Condé one of the greatest treasure-houses in Europe. From his uncle, the last Prince de Condé, he already inherited a fine collection, which included pictures by Van Dyck, Christopher Huet, Desportes,

and Oudry, and precious Gobelins and Beauvais tapestries. Furthermore, "another collection came into the duke's possession on the death of his father-in-law, the Prince of Salerno," which included seventy-two paintings, chiefly of the Italian schools, some of which were of great interest. The bulk of the treasures were, however, collected by the duke personally. He bought the celebrated Standish library, rich in Aldine editions and Italian and German *incunabula*. To this he next added the library of M. Armand Cigogne, a collection composed almost exclusively of French books; while in 1855 he acquired the famous work known as *Les Très Riches Heures du Duc de Berry*, the finest illuminated manuscript book in existence. In 1861 the duke secured the Reiset collection of drawings by Italian, Flemish, Dutch, and Italian masters; whilst from time to time he acquired the wonderful series of works which make the Musée Condé unique in its representation of French fifteenth and sixteenth century art, and rich in examples of the later periods of the

belonging to M. Reiset, which, though small in the duke's collection, was of great value. The duke's collection of the important works in the duke's collection, which grew so large that he had to add a special wing to Orleans House for its reception. The fall of the second Empire in 1870 put a period to the duke's collection. He was once more permitted to return to Chantilly.

The task of rebuilding the great château, which had been so long interrupted by his exile, was recommenced, and the execution of it entrusted to M. Henri Daumet. The work was begun in 1876, and completed in 1883, at a cost of about £320,000. Then the French government banishing "all claimants to the French throne—Royalist and Imperialistic," in which order the Duc d'Aumale was included. He returned to England again, but when he made known his long-

cherished intention of presenting Chantilly and its contents to France, he was invited to come back to his native country, which he made his home until his death.

In Mrs. Richter's account of Chantilly and its contents she devotes the first portion of her volume to the history of the domain and the renowned personages who have lived there, a task thoroughly congenial to the writer, and which has been carried out in a most interesting manner. It is, however, the second portion of the book which is decidedly the more valuable, in which the author describes the contents of the museum. She has wisely devoted most attention to the "French fifteenth and sixteenth century artists which the Duc d'Aumale so successfully collected," and the works by whom give the Musée Condé a unique position among European galleries. Mrs. Richter's account of these is a valuable contribution to art literature, and her book, superbly illustrated and well mounted, constitutes one of the most interesting and valuable of recent additions to the art-lover's library.



NOTES & QUERIES

[The Editor desires the assistance of readers of THE CONNOISSEUR who may be able to furnish information required by Correspondents.]

UNIDENTIFIED PORTRAIT (No. 87).

DEAR SIR, I should be glad if any of your readers could advise me as to the artist and subject of the picture of which I send photograph. It measures 27 in. by 36 in. I might add that it was purchased from a descendant of Wedgwood, the famous potter.

Yours faithfully, G. S.

much obliged if you would insert it for identification in your Magazine. The canvas measures 20 in. by 24 in.

Yours faithfully, J. J. MORGAN.

UNIDENTIFIED PORTRAIT No. 73 (NOVEMBER NUMBER).

DEAR SIR,—With reference to Unidentified Portrait No. 73 (November number), I beg to state that

I have an oil-painting bearing a most striking resemblance to this one, but of a younger woman, my great-grand-aunt, MRS. Johanna Chorley, of Chorley, Lancashire, afterwards Mrs. Morriss.

My paternal great-grandfather, Thomas Davidson, married a Chorley, and possibly there may be some connection between the two portraits, judging by the name of enquirer.

Yours truly,

M. J. LITTLE.

C. MORGAN.

UNIDENTIFIED

PORTRAIT

No. 72 (NOVEMBER

OF NUMBER).

SIR,—This is



UNIDENTIFIED

PAINTING

(No. 88).

DEAR SIR, I am sending you herewith the photograph of a picture, and should be greatly obliged if you or any reader of THE CONNOISSEUR can identify same and give me an idea of its value.

I shall be glad to have any information by letter if convenient to you.

Yours faithfully,

T. H. BALL.

UNIDENTIFIED

PORTRAIT

(No. 89).

DEAR SIR, I enclose a photograph of a picture that has lately come into my possession. I should be very

rather smaller version in the National Collection at the Palazzo Corsini in Florence. I do not know of any other replicas.

Yours faithfully,
L. B. R. HUGHES

1999, 2001].

Page 40
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Introduction

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Medici, by Juste

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a little over fifty, and
the artist about seventy.
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1. *Phragmites australis* (Cav.) Trin. ex Steud.

1. *Journal of the American Medical Association*, 1997; 277: 1033-1038.

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of James Curtis by

Thomas Lawrence, but

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A print of the picture of
Lincoln in the *Sun* will cost

1999, p. 34).



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London, also by Thomas Lawrence, the original of which is in the possession of my father, the present Sir William Curtis. The engraving I have was published in 1814, and in the right-hand bottom corner are the words: "William Sharp, Member of the Imperial and Royal Academy of Vienna. Sculp^t."

Now, as both pictures are by Lawrence, and appear to have been painted much about the same time, is it not most prob-

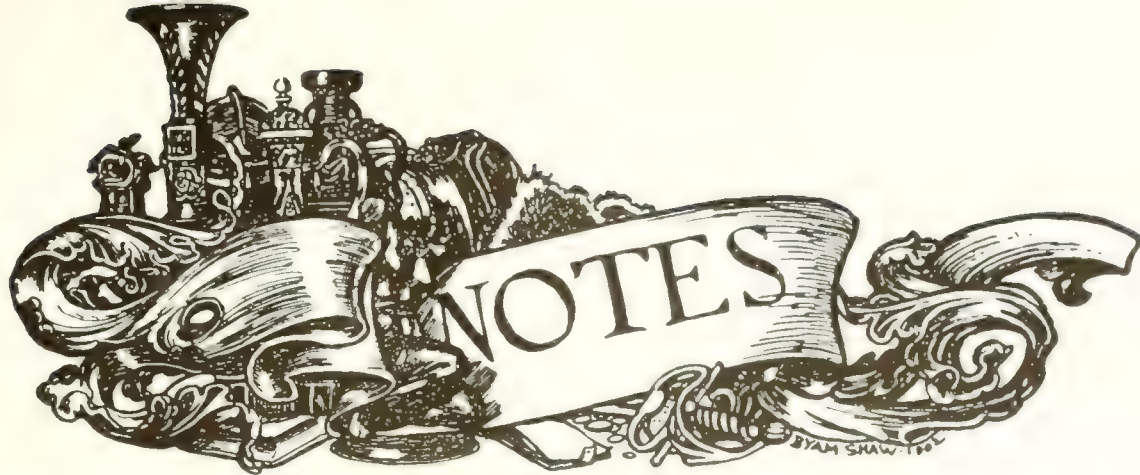
able that both were engraved by the same sculptor? Therefore it is very possible that William Sharp is the engraver of the print sent by Mr. Lane.

I hope the above information may be of use. I should be glad to know where the original of the picture of James Curtis now hangs, and also if I could procure a print of it. Yours truly, C. M. C.

UNIONIZED PAINT-
ING, No. 79 (NOVEMBER
NUMBER).

DEAR SIR,—I believe
the same to be a copy
of *Thomas St John the
Baptist*, now in the
Academy at Venice.

Yours truly,
NOEL ROWLEY.



Relics of Prince Charlie

THE relics of Prince Charlie's babyhood here depicted, and consisting of a linen cap, satin bonnet, a pair of mittens and bib, all trimmed with lace, and also a pair of yellow leather shoes, are now in the possession of Mr. Berney-Ficklin, F.S.A., of Tasburgh Hall, near Norwich. They formerly belonged for some generations to a French family of the name of Fichet, and are said to have been left by the nurse at the house in France in which the prince and she were staying. The articles are in an excellent state of preservation, and the lace on the cap, bonnet, and bib is of a very fine quality. It will be remembered that Mr.

Berney-Ficklin is also the possessor of the sky-blue vest in which King Charles the Martyr was executed, and also of an interesting Stuart collection of portraits,



and a collection of medals, many of which have been illustrated in our pages. We understand he has lately been made a recipient of a Memorial of Mont St. Charles the Martyr in connection with the recently inaugurated Memorial Chapter with that title. A representation of the silver badge is given overleaf. The distribution of these badges is to be limited to forty-nine or fifty (the number of the years of the king's life). The Star itself is a handsome

from point to point; the

[illegible]

and martyr, and that it shall be the duty of every American citizen to give to the Government of his land who have served the Government in the past. The Government of the United States shall be the duty of every American citizen to give to the Government of his land who have served the Government in the past.

At the meeting of the General Assembly mentioned, that he has no objection to it. The constitution of the Chapter is as follows:—The Bishop, Suffragan, Six Clergy and four Canon Stipendiary. Canon D. Mackenzie, Proctor of the Chapter, Canon D. Canon Vernon St. John, Hon. Chaplain and Registrar: Mr. Henry Stuart Wheatley-Crowe, President of the Royal Martyr Church Union.

There is to-day the Royal Martyr Church Union, a Church Society the object of which is to restore the martyr-king's name to its proper place in the Calendar, and the authorization of a special service in the Prayer Book for January 30th. Mr. Wheatley-Crowe is the Founder and the President of the Union, and it is just the right body for all loyalists to Church and

On all the interior fittings appertaining to our English homes none has had so interesting a development as the fireplace. In the first place a mere hole in the roof,



1. *Chlorophyll a* and *Chlorophyll b* were determined by the method of Lichtenthaler and Whistler (1972).

beauty of the earlier style was involved. The fireplace is so arranged as to form an angle-nook, over which depends a mass of carving, the treatment of which is so light and ambitious that the sense of weight entirely disappears, whilst the modelling of the amorini and decorative figures, which form an important part of the design, may well be described as excellent.

Of the sterner angle-nooks of the Gothic period, that in the Great Hall at Naworth Castle, the seat of the Earl of Carlisle, affords an excellent example. The span of the arch is 17 feet, and the whole of the structure is composed of solid blocks of stone. Over the opening hang the portraits of Lord William Howard, better known as "Bated Will," and his wife, Lord William Howard, the son of the then Duke of Norfolk, married in 1577 his half-sister, the daughter of the Earl of Arundel, who came to be known as "Bess of the braid apron," and it is from this couple that the present noble owner descends. One of the principal covers at Naworth takes its name from "Bated Will," the name later appearing in print raised by Sir Walter Scott in *The Two Rovers* and *The Monastery*.

Frequently the central panel of overmantels of the seventeenth and eighteenth centuries was so constructed as to form a frame for a portrait, such as in the case of the specimen at Highclere Castle, of which we give an illustration. Otherwise it was carved with arabesques, or, occasionally, was left quite

It is a matter for regret that so many of our finest fireplaces should, like those at Tattershall Castle, have suffered both damage and loss of associations by

reflect that the famous examples just mentioned should have returned to their original home.

To those who gaze upon the wide open hearths of the Tudor period there always occurs the possibility of a secret hiding-place. And, indeed, the capacious shafts were not only admirably suited for the purpose, but very often do contain some dismal lurking-place in which many a hunted wretch has crouched with fear and hunger gnawing at his vitals. It does not, however, come within the scope of this article to discuss this interesting branch of the subject, but to consider some of the more famous fireplaces which go so far to make our English mansions what they are.

The elaborate mantelpieces of the Georgian period never seem quite so pleasing as the grim simplicity of the earlier styles, but the superb fireplace in the library of Highclere Castle, the Earl of Carnarvon's residence, is particularly charming, and is as characteristic a specimen of its type as could well be found. The portrait which is inset over the fireplace is that of the first Earl of Carnarvon of the second creation.

Shobdon Court, Lord Bateman's residence, possesses a particularly fine specimen of an eighteenth-century classical overmantel, the effect of which is thoroughly spacious without being either cold or overbearing.

The best period for overmantels and fireplaces did not occur anywhere about the time when the three specimens next produced were erected. That at The Hendre, Lord Llangattock's seat, is not of the most excellent design, although its size and lofty proportions lend something to its general appearance.

The mantel at Strawberry Hill, the seat of Lord Michelham, is typical of the rest of the house, and its details cannot well be described otherwise than by the word "extraordinary." The pseudo-Gothic panels and abortive brackets, together with the general staginess of the general appearance, are typical of the period when Horace Walpole raised this mansion, which was afterwards to become one of the most famous treasure-houses of its time. Of the four coats of arms on the chimney-piece, that on the extreme right possesses the greatest interest, being the device of the great Walpole himself. The letters H.W. on either side and the date 1747 surmounting the shield can be clearly seen in the illustration.

The other example of Strawberry Hill architecture reproduced is of decidedly better style than the preceding; the common mistake of the period, however, in substituting natural for decorative flowers in the ornamentation, is only too apparent.

The fireplace at Rotherfield Hall, Sussex, the seat of Sir Lindsay Lindsay-Hogg, is far more picturesque, but the overmantel, which seems to have suffered some alterations, is at present guilty in the possession of an

unfortunate anachronism. Low down behind the plates and ornaments on the shelf appears a band of Jacobean scoop moulding, which has, by some strange error, been put in *upside down*.

The upright Jacobean oak overmantel is so universally popular that in some cases a subterfuge has to be resorted to in order to meet the ever-growing demand. It is a common practice to convert the carved back of an otherwise rickety four-post bedstead and to convert it into an overmantel by the addition of pilasters. This method, however, can always be detected by the lack of proportion in the main features of the design.

Such an accusation as the above cannot be preferred against the fine oak fireplace which forms one of the features of Selsdon Park, Croydon, the seat of Mr. Wickham Noakes, the character of which is particularly charming, the richness of the carving and the elegance of the design combining to form one of the specimens of fitted furniture which are now so eagerly sought after and so seldom successfully acquired.

Burton Agnes, the seat of Mr. Wickham Boynton, possesses many fine chimney-pieces amongst its other famous art treasures. The great stone mantel in the Hall, with its coats of arms and quaint frieze carvings, is perhaps more curious than beautiful, and is certainly not so comfortable in appearance as the oak overmantel in the dining-room, of which we give an illustration, the upper portion of which is of seventeenth-century date.

Portraits of Princesses Charlotte, Augusta, and Princess Elizabeth. Referring to this work,

Our Plates Lionel Cust, M.V.O., says: "The three princesses here depicted with such grace by the magic brush of Thomas Gainsborough, were the three eldest daughters of George III. and Queen Charlotte—Charlotte Augusta Matilda, Princess Royal (in yellow), born in September, 1766, at this time in her eighteenth year, who subsequently married Frederick, King of Wurtemberg, and died in 1828; Augusta Sophia (in light buff), born on November 8th, 1768, who died unmarried in 1840; and Elizabeth (in blue), born on May 22nd, 1770, who subsequently married, in 1818, Frederick Landgrave of Hesse-Homburg, and also died in 1840.

"Gainsborough came into high favour with the Royal Family about 1781, and paid more than one visit to Windsor Castle to paint their portraits. He also enjoyed the patronage of the Prince of Wales, from whom he appears to have received the commission to paint this portrait group of the Prince's three eldest sisters. This actual picture proved the cause of a decisive event in Gainsborough's career. It was

...the group, and the portrait of the Prince of Wales. A small version of the group at full-length is in the Victoria and Albert Museum, which is stated to be a sketch from Gainsborough's own hand. It would seem more probable that this painting was the work of Gainsborough's nephew and assistant, Gainsborough Dupont, who published a mezzotint-engraving from the same group in 1793.

"As it turned out, the picture was required by the Prince of Wales to fit a certain panel in the State Room of the Prince's new palace at Carlton House. It was therefore reduced to the required size by the painter, who sent it to the exhibition of the Royal Academy

"It was the painter's wish that this picture, which is peculiarly soft and delicate in its colouring, should be hung at the same height in the exhibition as was intended for the portrait of George III. and Queen Charlotte. The picture, however, was not of the required height, and was accordingly reduced to the required size. This reduction of the picture to the required height was a great detriment to the proportions of the figures in the group. Gainsborough was so much incensed at this that he withdrew this and all his other paintings from the exhibition, and never again sent any more for exhibition at the Royal Academy. This picture, when at Carlton House, measured 67 by 100 inches. It was subsequently removed to Buckingham Palace, where at a later date it was again reduced in size to its present dimensions in order to fit a particular position. This second reduction was a great detriment to the proportions of the figures in the group.

"In 1901 the picture was removed by King Edward VII.'s command to the corridor at Windsor Castle, where its grace and beauty have met with great and just admiration."

The portrait of George III., as Prince of Wales, makes the following statements:

"Joshua Reynolds had, after his return from Italy, established himself in London, and during the next few years he painted a number of the most beautiful portraits of the English nobility and gentry. His art, which was so well deserved success, it is curious that Reynolds never throughout his life succeeded in securing an ungrudging patronage from royalty. The cultivated Queen Caroline was dead, and George II. had at no time showed any appreciation of art, though their son, Frederick, Prince of Wales, had inherited much of his mother's taste and artistic sympathy. In 1758 Reynolds numbered among his sitters the King's

...the young Prince of Wales here represented.

"His royal sitter, so soon to ascend the throne as George III., was at all times difficult to convince, or to divert from any established idea. Under the influence of his mother and of the Earl of Bute the young prince had extended his patronage to the Scotch painter, Allan Ramsay, who was too firmly established in the royal

favour to fear any actual rivalry at court from Reynolds. A certain aloofness is evident even in this portrait, in which neither the sitter nor the painter appear entirely at their ease. The Prince, moreover, does not seem to have wished to possess the portrait, for it remained in Sir Joshua's possession, and after his death was presented by his niece, the Marchioness of Thomond, in 1815, to the Prince Regent, who placed it at Carlton House.

"In spite of Reynolds's pre-eminence as a painter, he never actually secured the favour of the King and Queen. The State portraits, for which the King and Queen consented to sit to Reynolds, at Buckingham House, in 1770, were part of the agreement under which Reynolds had accepted the Presidency of the King's newly-founded Royal Academy of Arts. It is not that George III. and Queen Charlotte preferred inferior artists to paint their portraits, for the painters selected by them—Ramsay, Cotes, Gainsborough, Benjamin West (as a portrait painter), Zoffany, John Singleton Copley, and Beechey—were all of them fully deserving of the royal patronage. It is this very extent of the royal patronage which makes the coolness shown to Sir Joshua Reynolds the more remarkable, especially in view of the painter's high moral character and unimpeachable position in the best London society.

"This picture was removed from Carlton House to St. James's Palace in 1831, and remained there until the accession of King Edward VII., when it was removed to the corridor at Windsor Castle."

Though Romney did not equal Gainsborough in his powers as a colourist or Reynolds in his intellectual perception and powers of characterisation, he was inferior to neither of his great contemporaries in the fluency and directness of his handling, or his power to set down the features of a beautiful woman on canvas. In his portrait of Miss Mary Rookes Leedes, in the collection of Mrs. Serjeantson, the former qualities are very happily exemplified. The lady, who was daughter and co-heiress, with her sister Jane, of Edward Rookes Leedes, of Royds Hall, York, sat to the painter about the year 1774. Though not in the first bloom of her youth, she is distinctly attractive in her appearance, and Romney displays, in the presentment of her face, a power of characterisation to which he did not always attain. The picture belongs to that period of his art when his originally fine feeling for form and colour had been reinforced by the experience acquired during his visit to Italy—a visit which, unlike that of Wilkie to Spain, wholly resulted in good to his art. This was because Romney's sympathies were closely in accord with the classical spirit shown in the art of the Italian school, and everything he saw helped to develop the natural trend of his talents. Another example of the English school is the attractive portrait of Miss Fergusson, by John Downman, R.A., as interpreted in the stipple plate in colours by J. Payrau. Downman's art is less dignified than that of Romney, but in his feminine portraits he attains a daintiness and an allure that are equally fascinating.



PORTRAIT OF MISS MARY ROOKES LEEDES
FROM THE PAINTING BY GEORGE ROMNEY
In the possession of Mrs. Serjeantson





THE art and architecture of Spain are exceptionally interesting because of the mixed character of their origin.

"Art in Spain and Portugal"
By Marcel Dieulafoy. "Ars Una Series" (William Heinemann 6s. net)

For centuries the Peninsula was a battle-ground between the European and Semitic races. The Arab conquest of the country in the eighth century was but a retaliation for the Romans wresting it from Carthage over nine hundred years previously. Every one of the conquering races has left a permanent mark upon the country, and Spanish art may be said to be the product of their united civilizations. M. Marcel Dieulafoy in his *Art in Spain and Portugal*—the latest volume in the valuable "Ars Una Series"—has gone into the question of the origin of Spanish art and architecture with exemplary thoroughness. It may be questioned, indeed, whether this portion of the work might not have been curtailed with advantage, for the first two chapters, which deal exclusively with the rise of Mussulman art in Persia and the connection between the Church and the Mosque, though interesting, are not absolutely essential. The Mussulman wave of invasion swept from Gibraltar to beyond the Pyrenees in the short space of twenty years, and then began to subside. The north of Spain was never thoroughly conquered, and the Christian kingdoms there, while gradually pressing back the invaders, borrowed largely from their civilization. Thus all the early Spanish fortresses are of a type originally derived by the Arabs from Persian models, and early Spanish buildings of other descriptions are largely modified by the same influence. The early pictorial art was inspired by Byzantine models probably derived through France. The latter country presently exercised an independent influence shared by Italy; and subsequently the visit of Jan van Eyck in 1428 introduced a strong Flemish element. The close relations existing between Spain and Flanders promoted this; but at the same time equally close relations existed with Italy, so that Spanish art derived its inspiration from both sources. How strong this Italian influence was is shown by the fact that when the great Flemish artist Antonio More or Moro, visited Spain,

he so largely modified his style after seeing the Titians in Charles V.'s collection, that, by reason of this and his long residence in Madrid, he is claimed as a Spanish painter. El Greco was the first great native artist who developed a distinctly national style and so paved the way for Ribera, Zurbaran, Velasquez, Murillo, and those other artists who for a short period raised the Spanish school to an unsurpassed altitude. Its decline was even more sudden than its rise. From the death of Murillo, towards the close of the seventeenth century, until the advent of Goya, in the middle of the eighteenth, there was hardly a Spanish master worthy of the name; and Goya was a solitary phenomenon—a great artist without compatriots or followers.

M. Dieulafoy compresses a wonderful amount of information in a comparatively short space, but there is rather a feeling about his book that one cannot see the forest for the multitude of trees. If he had not mentioned so many individual examples in his work and devoted more space to tracing the evolution of the various phases of painting, architecture, and sculpture, it would have gained in clarity. The volume, however, as it stands, will form an indispensable work of reference to all students of Spanish art, brimful of facts stated with the utmost brevity and conciseness, and forming a perfect bibliography to all the existing works on the subjects of which it treats.

TIMES have changed since the famous collection of drawings by old masters belonging to Sir Thomas

"The Art of the Great Masters"
By Frederick Lees (Sampson Low and Co. £2 12s. 6d. net)

Lawrence, perhaps the most complete of its kind ever gathered together, was offered to the English Government in its entirety with scarcely a single voice being raised in favour of its purchase. Drawings of the early masters are now almost valued more highly by connoisseurs than their paintings, for while the latter are in part often the work of their assistants and pupils, and are generally marred by the retouchings of inferior hands, the drawings are wholly original work. Mr. Frederick Lees's book shows the influence of this new feeling, for it is entirely devoted to an account of the collection of drawings belonging to

of the water-colour sketcher Robert Hichens, who has been called "the Macmillan of the water-colour artist." His sketches of the great masters, from the fifteenth century to the present, from Mantegna, Leonardo da Vinci, Raphael, Titian, Vermeer, Turner, Holbein, Rubens, and the English school, are a part of the leading features of the great school of painting. Mr. Lees uses his theme as a text for an interesting disquisition on the sketcher's equipment, and thus takes a valuable opportunity of pointing out between the fourteenth and nineteenth centuries. His identification of the drawings illustrated, if not always conclusive, is generally of a strong character, and the illustrations of similar drawings and the pictures for which they formed the studies, with which they are accompanied, give a valuable insight into the methods and work of the artists represented. It is these features which elevate the volume from being merely an account of Mr. Lees's collection into a work of considerable value to all students of the great continental masters. The illustrations are of a high quality, and reproduce many beautiful works which have not hitherto been accessible to the general public.

THE picturesque pen of Mr. Robert Hichens is exercised to great advantage in his account of "The Near East," or rather that portion of it comprised in Dalmatia, Greece, and Constantinople. He visited these regions just prior to the outbreak of the war between Turkey, Greece and the Balkan kingdoms, and thus had the opportunity of seeing the different nations with whom he mixed when the national enthusiasm was roused to fever-point. An untoward incident in this connection was his arrest in Greece as a spy, one of his few personal adventures to which he makes any extended allusion. An absence of any records of the trivial adventures which befel him on his journey is, indeed, one of the characteristics of the volume which differentiates it from ordinary travellers' records: for the author appears entirely free from the vice of egotism and sets down his impressions rather than his experiences. In this manner his personality never intervenes between us and the scenes he describes. Instead of listening to a newly returned traveller relating his adventures, we appear to be actually with the author, sharing his thoughts and realizing the places and persons which he describes with the same zest and freshness of vision that he experienced when he first saw them. Mr. Jules Guérin's illustrations are worthy of the text which they embellish. Some of them are true poems in colour, realizing the mystery and romance of the Near East with a vivid and appreciative insight. For those who like plain

"Sketches from Nature," by John MacWhirter, R.A. (Cassell & Co. 6s. net)

gives a capital idea of the art of this popular Scottish landscape painter. One cannot unreservedly accept the title of the book as wholly correct, as several of the water-colours reproduced are obviously not sketches, but perfectly finished works to which no additions could be made without detriment. These examples and numerous other effective but less finished works are finely reproduced in colour, whilst there are also a number of pencil studies and sketches in monochrome, the whole series forming an invaluable guide to a water-colour painter, as affording him masterly specimens of his art in every stage of progress. Among the more effective colour plates are *A Wayside Shrine*, a mountain scene, in which the deep blues of a commanding range of heights are tellingly contrasted with the warm russets and yellows in the foreground, the night scene entitled *A Blue Cloud*, and the more broads treated *Red Hour* and *A Bird's Eye View*. The volume is prefaced with a well-written introduction by Mrs. MacWhirter, and has for a frontispiece a reproduction in colours from a finely characterised portrait of the dead artist by Sir Hubert von Herkomer.

IN *Helmet and Cowl* Messrs. W. M. Letts and M. F. S. Letts tell in an interesting manner likely to be attractive to children the stories of the patron saints and founders of various monastic and religious orders. Among the religious heroes whose deeds are thus recorded are Saint Anthony, Saint Jerome, Saint Francis of Assisi, Saint Catherine, and Saint Giovanni Gualberto, whose forgiveness of his brother's murderer gave J. H. Shorthouse the idea of one of the most telling incidents in *John Inglesant*. Equally, or perhaps even more important than the letterpress, are the fine series of illustrations in colour by Mr. Stephen Reid, R.B.A., whose name by some oversight appears to be omitted from the body of the book altogether. These plates are of an unusually high order, being among the best work of their kind that have been produced of recent years. Mr. Reid has a keen eye for dramatic situations and pictorial effect, while in the richness of his coloration and his occasional introduction of large masses of crimson he recalls the work of the late E. A. Abbey. It may be questioned if these designs are not almost too good for the purpose for which they are used, as their artistry would certainly appeal to older readers than those for whom the volume is intended.

MR. TALBOT HUGHES'S book on *Dress Design* for the artist is a valuable contribution to the artist's knowledge of costume.

"Dress Design"
By Talbot Hughes
"The Artistic
Crafts Series of
Technical Hand-
books." (John
Hogg. 6s. net)

Dress Design. One might add to the two volumes on portrait design, for a knowledge of costume is often indispensable in determining the period of a picture, and would often prevent the painter from committing some of the blunders into which those who think they possess a knowledge

of costume are liable. A common denominator of the book



GOYA, "MARCHIONESS DE ESCLAA"

the assignment to an artist of a portrait painted in the fashion of a period subsequent to a death, or before the time he commenced painting, the error in many instances running into that of a hundred years. With the aid of Mr. Hughes's handy volume an amateur should be able to fix within

a decade the date of the costume of any picture between the period of Holbein and that of Sir Francis Grant. The book is illustrated with thirty-five pages of collotypes reproduced direct from old garments and some hundreds of line illustrations from the author's drawings. Such details as the styles of hair-dressing, the shape of footgear, and other minutiae of costume, are fully exemplified. The illustrations are accompanied by a well-written text, which thoroughly explains them. The book is a most valuable addition to "The Artistic Crafts Series of Technical Handbooks," and coming as it does from a writer possessing Mr. Talbot Hughes's authority on this subject, it may be looked upon as absolutely reliable.

"Art," by Auguste Rodin. A new edition. (Hedder and Stoughton. 6s. net)

THAT Mrs. Romily Fedden's translation of Auguste Rodin's work on *Art* has attained the dignity of a second edition is a matter of general congratulation. M. Rodin, as the greatest of living sculptors, commands a respect that would hardly be given to any other artist, and this book, so broad-minded in its views, so logical in its exposition, and so comprehensive in its scope, shows



SANCHEZ COELLO, "DON CARLOS"



PORCELAIN OF THE ANCHENT
BY CHINA OF THE CHINESE

qualified to speak on the theory of art as to produce masterpieces of sculpture. The present edition is well illustrated, printed in bold, clear type, and well mounted.

"Bird Cay"
By H. de Vere
Stacpoole
(Wells Gardner,
Darton & Co.,
Ltd. 5s. net)

MR. H. DE VERE

STACPOOLE in *Bird Cay* conducts us on a thrilling cruise in search of buried treasure in a desert island. The

hero, Dick Bannister, lives in the spacious Georgian days when piracy had hardly become a thing of the past and the romance of the ocean had not been weakened by the advent of steam. The plot of the story follows the inevitable course of tales of treasure-hunting, but the different characters are so well portrayed and the local colour so richly introduced, that one can almost take the narrative as that of an actual event without any undue strain on the imagination. The illustrations in colour by Mr. R. Wheelwright are well drawn, and their colouring is of a high standard.

The boats, which are all of the spotless white ducks, have more the appearance of yachtsmen than the boats of the South Sea. The story is one of the best books for boys that has been issued for some time, and if not of quite such enthralling interest

Treasure Island, surpasses that work in plausibility.



CARVALHO, "DOÑA SANTA
CATALINA"

The forty-three drawings of *Mastop* which the house of the Bodley Head have wisely seen fit to present in a handsomely bound volume to an English public are full of delicate fantasy, though many of them may be considered remarkable, but unhappy inventions. Fantasy, indeed, plays lightly and fancifully with this young man's pencil; his work bespeaks an unique and interesting personality. The majority of the drawings are pervaded by a sort of Ibsen atmosphere, as in the plates entitled, *Peils de l'usine à gaz*, *Carmen*, *Le danseur peacock*, reminds one of the work of the *Tre Jünger* school. Alastair Robert Ross writes in his note of exclamation, claims to have Russian, Spanish, and English blood in his veins; "I cannot promise," says Ross, in an ironic tone, "for him or collectors an early death: he is a total abstainer; and as he is only twenty-four, there is not very much to be said about his life or adventures." As the work of a man of only twenty-four, it is wonderful, and to the conservative and old-fashioned in view it reveals not a little precocity. It is to be hoped that time, as it so often does, will not close up its channels of inventiveness and rob us of the boldness and individuality of youth which is so charming when it is allied to genius. The plates, which have been faithfully reproduced, include, besides the *Carmen* sequence, several *Erdgeist* illustrations, *Specter in the city of Pain* Swabian, *La Dame au Camail*, *L'homme d'acier*, *Pearls*, *The Huffy Prince*, *Le prince du Whisky*, *Alastair*, Swabian, *Mosque of Queen Bershabe*, and designs for posters.

"Pierre Garat, Singer and Exquisite," by Bernard Miall (T. Fisher Unwin 198. 6d. net)

... he describes as singer and exquisite. Exquisite is quite an excellent word for a singer, but not for a dandy from the Euskarian Hills, who made himself the latest sensation of the Parisian world. Sensations in the world of the soul. ... of Bordeaux appears to have left the countryside and its manners ever behind him the day he entered Paris, for, though only a youth, he was a perfect dancer, could ride like a centaur, Miall tells us, and an unrivalled skater, besides being a precursor of fashion, surrounded by a host of admirers. In his preface Bernard Miall writes: "If in my endeavour to show him as he walked his world I have at times said overmuch of that world, and allowed ... to be used is scanty out of all proportion to the stir my hero made when alive." In our view, whatever the material there was to hand, no comprehensive idea could be had of Garat apart from his setting, and, in expatiating at length of the period, the writer of this remarkable book has unconsciously it may be not allowed his hero "to grow dim." The reader, in fact, sees Garat on every page, though, it may be averred, on many leaves

he appears in the blue charm of distance. The work is well written, and illustrated with thirty-five plates, including "Garat at the Zenith of his Career," a caricature of the period; "The Garden of the Palais-Royal"; Marie Antoinette, from the well-known painting by Mme. Vigée Le Brun, which, by-the-by, has appeared in THE CONNOISSEUR, and one of this artist herself.

A MORE remarkable work than *The Book of Pleasure* has not been published for some time. It is an asset, and yet not an asset, to the world of art. Mr. Spare has undertaken the difficult task of giving form to vague ideas, and one must confess that both the drawings and the text are in several instances inscrutable, and many of the plates at first appear meaningless, and an art-lover's feelings, after a perusal of Mr. Spare's powerful line-work, are of regret—regret that an artist should dissipate his undoubted abilities in such a chaotic manner. That there is a hidden meaning—nay more, a message—in several of these drawings is to be admitted, and this message cannot be revealed by one scrutiny of any one of the drawings, which, according to Mr. Ernest H. R. Collins in his introduction to this publication, “on more intimate acquaintance will give up some of its secrets.” He says, “Should we not revel in these forms springing from forms, these lines leaping like flames upon the paper?” Yes, even though they puzzle us, they fill us with wonder and amazement.

DR. ABRAHAM BREDIUS, late director of the Royal Picture Gallery of the Hague, who is visiting the public and private galleries in America, observes in a letter to a correspondent in Holland upon Dutch Masters.

"In finding out paintings in the New York Museum, with its two singular Rembrandt heads, and its P. de Hooch (Morgan), with which Jan v. der Kellen surprised me one night in the Frederikstraat : he had found it in a corner for nothing, if it was a genuine work. Here, we had bought it for one thousand florins, and it was an early work, an man, a woman, doing washing, and a beautiful little girl : one of the very best. At various art dealers were many beautiful things—for example, at Knoedler's, a Rembrandt of 1638, from Lord Mansfield.

"I forgot to say that in the Montreal Museum hangs a recently discovered drawing by Rembrandt that ranks with his very best. It is the death of a patriarch, surrounded by figures whose faces display the varied signs of grief and awe—a work that may be considered more or less a pendant to the 'Death-bed of Mary.'"

Dr. Bredius, who is an authority of no mean order, is reported to have said: "Most of the great collectors in America have bought prudently, and the masterpieces in their collections have well-authenticated histories."

"I am enthusiastic about your great Metropolitan Museum. It is most admirably arranged and the disposition

of the works of art perfect. The only point I allow myself to differ with your authorities upon is in regard to the top lighting. I am always opposed to that, at least for

such works as were painted in a side-lit room such as Rembrandt's. I think the top light robs such paintings of much of their depth and richness. Our own gallery



J.M.W. TURNER. A WOMAN IN A DRESS OF WHITE AND GOLD. THE NATIONAL GALLERY, LONDON. FROM THE ART OF THE 19TH CENTURY. LONDON. 1874.

[illegible]

It is objected to by some that with side lights some portions of the wall-space are less well lit than others. That is true, but then in a big collection there are always lesser examples that may be given the secondary positions."

—SIR LEANNE SPOFF, R.A., now President of the Royal Society of Painter-Etchers and Professor of Engraving in the Royal College of Arts, in a recent lecture on "Etching and Engraving" at the Victoria and Albert Museum, said that Rembrandt's work continued the whole tradition of etching, and was still, and would remain, the great landmark of the art. Speaking of the

origin of engraving, he stated that for all purposes with which they were concerned, it might be taken as dating from the first part of the fifteenth century, the earliest date known on any print being 1440. In dealing with the proper printing of etched or engraved work, the lecturer observed that Whistler, during his middle period, had worked, though always fastidiously, with a certain amount of artificial printing, but in latter days returned to his first method, expressing his conviction that clean printing was essential to true etching. Colour-printing was a hybrid art, without dignity of true engraving and with only an approximation of fine colour. The lecturer said that he had no sympathy with colour-prints, save only those produced by the Japanese method. In conclusion, the president gave a short list of "Don'ts" for the collector. Don't stick etchings or engravings down tightly. Insert their corners in a paper backing. Don't hang them on a damp wall or in a damp room. If you do, they will show mildew by-and-by, and you'll be very sorry that you did it. Don't put any pressure on a mezzotint. Don't draw a finger-nail across a mezzotint. If you do, you'll disturb the "burr" and spoil the print.

Books Received

- [illegible]

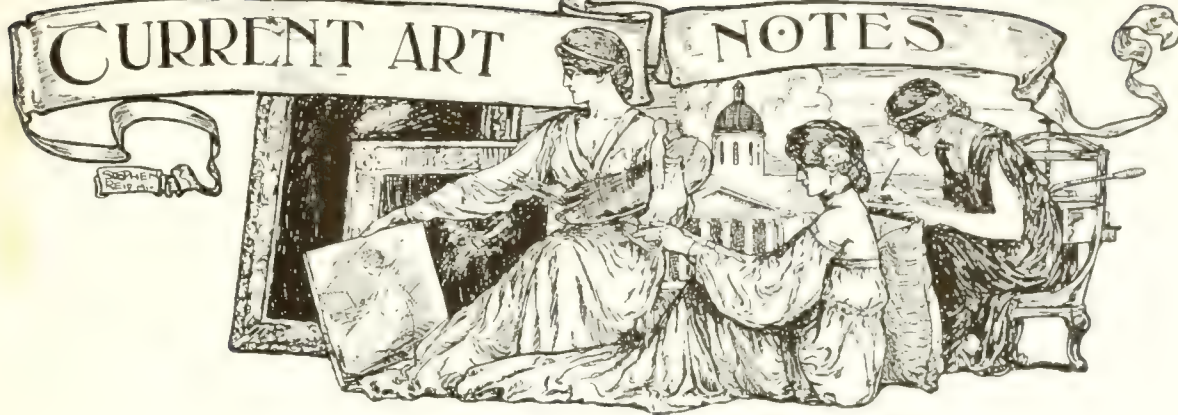
- The Great White Sea*, by Frederic Leys, £2 12s. 6d. net. (Sampson, Low & Co.)
in the National Gallery, by C. R. Fries, 5s. net; *The Song of Solomon*, illustrated by Russell Flint, 6s. net. (Phillip Lee Warner.)
Leonardo da Vinci, by Dr. Jens Thiis, £2 2s. od. net. (Herbert Jenkins.)
Die Meden, 17 *Jahreshefte*, by Max von Boehm, 6 mks. 50. (F. Bruckmann.)
First Steps in Collecting, by G. M. Vallois, 6s. net. (Werner Laurie.)
Frontiers, by Esther Singleton, 10s. net; *Problems*, by Estelle Chalmers and Eleanor Rohde, 21s. net. (Chatto & Windus.)
Art and Nature Knowledge, by H. Wulfflin, 8s. 75; *Nature's Place in Unity*, by S. Colman, 12s. 6d. net. (Putnam.)
Le Parlement, by M. Collignon, (Hachette et Cie.)
Myths of the Hindus, by Dr. Cosmaraswamy, 15s. net; *Celestine*, by Michael Wesely, 15s. 6d. net; *L'education*, illustrated by Willy Pogany, 15s. net; *Story of Edinburgh Cathedral*, by L. Wenker, 20s. net. (G. Ham & Co.)
Old English China, by Mrs. Willoughby Hodgson, 25s. (Bell.)
Charles Darwin, by Fred. Garrod, 24s. net; *Fatalia*, Forty-three Drawings, 42s. net. (Edwin Lane.)
Gedichte, by A. E. B., 6 mks. net. (Hemmerle.)
Chantilly, by L. M. Richter, 21s. net. (John Murray.)
French Furniture, by Andre Saglio; *Dutch Pottery*, by W. P. Kowalewski; *English Furniture*, by Ferns & Wyllie; *Recent Pottery in America*, by Henri Frantz; *Southern France*, by E. Wyllie; *France—Paris*, by Percy Brown; *France*, by M. B. B.; *England & Wales*, by A. J. Keble; 6 mks. net. (Dent.)
Les Contes de la Bible, by M. Villot, 8s. 12s. 6d. net. (A. & C. Black.)



PAIR OF KANGXI FAMILLE VERTE VASES
WITH BOULE DE FEU BORDERS

*In the possession of Mr. J. H. ...
and the Society of ...*





THE English school of the late eighteenth and early nineteenth centuries has rarely been seen to better advantage than in the twenty-three picked examples shown at the exhibition, held at Messrs. Agnew's Galleries

An Exhibition of Works by English Masters

43, Old Bond Street), on behalf of the Artists' Benevolent Association. In this nearly every artist represented was seen at his best, and visitors could gauge the relative merits of Reynolds, Gainsborough, Romney, and Raeburn by works in which their salient characteristics were fully and beautifully illustrated. An exception must be made as regards Hogarth. It is the caricaturist rather than the artist who is exemplified in his well-known *Taste in High Life*, so that it attracts more because of the humour of the theme than the manner of its presentment. Sir Joshua Reynolds, who comes next in point of chronology, is seen in four typical works: they show him as the lifelong student, ever varying his methods in the attempt to combine in individual pictures qualities which had only been realized previously by masters differing widely in their style and characteristics. Reynolds's technique is thus less simple and direct than either Romney's or Gainsborough's, and his canvases have conse-

quently deteriorated far more than theirs. Yet this complexity of technique is, in his case, evidence of a more richly furnished mind, and a desire to embody more in his pictures. One can imagine that he never commenced a canvas without being apt to be mentally conscious of Titian's mastery of colour and Rembrandt's feeling for atmosphere, for

something of both is always suggested by his works. He, too, was never content with reproducing the mere outward semblance of his sitters, but admits us to an intimacy with them which is rarely seen to the same degree in the portraits by his contemporaries. This is exemplified in such portraits as *Mrs. Payne Gallwey and Child*, and *Sophia, Lady St. Asaph, and her Son*, where we seem to have surprised the sitters in the expression of their most tender and touching emotions. The last-named picture would probably be improved by restoration, for some of the colouring in the sky and curtain appears to have sunk, and the reds of the latter consequently appear unduly prominent; but the realization of the gold and white of the draperies and the warm tones of the flesh against the dark blue sky constitute a colour-scheme of exquisite beauty. The *Mrs. Gallwey* is, if anything, finer; the tender richness of the colour seen under the veil of a golden translucent atmosphere harmonises so perfectly with the feeling of the work that one wonders if a more expressive embodiment of maternity has ever been set down on canvas. Madame le Brun's famous picture of herself and her little daughter is perhaps more touching in its sentiment, but the realization is dry and hard

compared with this masterpiece by Reynolds. One has been tempted to dilate

on the beauty of these works that the other examples

of the English school

of the English school

Gainsborough



JOHN CONSTABLE. RAIN, GREAT BRIDGE, LONDON. (1829). OIL ON CANVAS. AGNEW'S GALLERIES, LONDON.

the *Miss Croker* of Sir Thomas Lawrence conveys the impression that it belongs to an inferior grade of art. The execution is laboured and finicking, and the colouring somewhat metallic. Against these faults one can only set the dubious advantage that it displays more studied and careful drawing than the works of the great eighteenth-century masters. Raeburn holds his own with them better, though even he, when judged by the same exalted standard, betrays a certain amount of mannerism and a desire to realise the obvious as easily and fluently as possible. He and Lawrence apparently failed to always give full expression to their great natural talents through diametrically opposite reasons—Lawrence because he distrusted his own powers, and so tried to convey by elaborate and laboured execution what would have been better told in free and unstudied brushwork; and Raeburn, because his unchallenged supremacy over all his contemporaries in Edinburgh made him take his art too easily. The *Patterson Children*, if fresh in colour and fluent in handling, is too much on the surface, while the grouping is awkward and artificial. The best of his examples here was undoubtedly the beautiful portrait of *Mrs. Gregory*, which was expressed with restraint, impregnated with atmospheric feeling, and marred by no sense of overslickness in the brushwork.

Other pictures in this wonderful exhibition included a poetical Turner and an unusually fine male portrait by Beechey, and Morland's *African Hospitality*—well painted, but hardly comparing in interest with the artist's English scenes. It is a matter of regret to have to add that a large proportion of the finer works were seen in public in England for the last time, for they were being exhibited preparatory to despatch to America to be united with the Pierpont Morgan collection to which they belong. Among these may be mentioned the *Miss Linley and her Brother*, *Mrs. Payne Gallwey*, *Cupid as a Linkboy*, and *Lady Hamilton reading*. Yet parting with such treasures is not all loss. In the past the reputation of the British school abroad has greatly suffered through it being represented so sparsely and indifferently. One must therefore look upon these paintings as so many advertisements of English art—samples the beauty of which will enhance the reputation of the great school to which they belong, and inspire our cousins in America with the same pride in its achievements and the same regard for it as we ourselves feel.

THE news of the resignation of Sir Ernest A. Waterlow from the presidency of the Royal Society of Painters in

The Royal Society of Painters in Water-Colours

Water-Colours on account of ill-health, will be received with general regret. Sir Ernest has filled the office with distinction for thirteen years, and, owing from the virility of his recent work, there appeared little cause to anticipate that he would find the responsibilities of the position too onerous. The election of Mr. Alfred Parsons, R.A., as Sir Ernest's successor appeared to denote that there would be no change in the programme of the society, and that it followed the same line as Mr. Parsons' belongs to the Victorian

school of artists, his picture, *When Nature painted a Thing gay*, being bought by the Chantrey fund so long ago as 1887. Besides being a capable artist in oil and water-colour, he has attained fame as a black-and-white illustrator, the pastoral scenes he drew for *Harper's* in the late "seventies" and early "eighties" being as charming as any of his work in colour.

In the winter exhibition of the Society at their galleries (5A, Pall Mall East), the president was represented by four works, in which the refinement, delicacy, and truth of his art were well exemplified.

One of the most characteristic of these was *A Foreground Study*, in which the plants shown were set down with the exact knowledge of a botanist. Such work hardly meets with its due meed of appreciation nowadays, when the careful study of nature is under-valued. Mr. Parsons's work is valuable as showing that it can be combined with true artistry, and that the minute

expression of nature does not preclude the use of fluent and sentient brushwork or the realization of beautiful colour. In *A Farm Girl* Mr. Lionel Smythe, R.A., showed a tendency to hark back to the tenets of pre-Raphaelitism. An original member of the pre-Raphaelite brotherhood would have painted the scene with a fuller realization of detail and have conveyed less of a suggestion of atmosphere, but his work would not have been inspired by a greater desire to realize as much of natural truth as it was possible to convey on paper. Mr. Robert Little, who succeeds Mr. Alfred Parsons as vice-president of the Society, had several views of Richmond—the Yorkshire town of the name—and its immediate vicinity, marked by good colour and fine tonal effect. Beautiful tone, too, was the salient characteristic of *Evening—Titchfield, Hants.*, by Mr. H. Hughes Stanton, the recently elected Associate to the Royal Academy. Mr. S. J. Lamorna Birch remained faithful to his recent predilection for painting swiftly running water, generally taking his view-point from mid-stream, so that the water appeared flowing directly towards the spectator. The variety that can be obtained from such similar themes was shown in the drawings entitled *The Cauche at Brutin, near Etaples*, and *At the mill near Alençon*,

both a waste of swirling water occupied the foreground, but the former was shown under a silvery morning light, and the latter tinged with the roseate hues of sundown. In both instances the tonal harmonies were delightfully diffused throughout the works, and the coloration was sweet and transparent. *The Basket of Flowers*, by Mr. Charles Sims, R.A., was somewhat too reminiscent of a valentine to be wholly pleasing. One had a girl in free classical costume, painted with great robustness, bearing on her head a stiffly shaped basket filled with flowers

and decorated with enormous strands of ribbon trailing to the ground. The contrast between the nymph and her burden was incongruous, and the fine execution of the work could not redeem it from being a partial failure. In his other example, *A Peacock*, the artist had not attempted to combine such conflicting elements, so that the spectator had nothing to disturb his enjoyment of it.



ARCH OF TITUS, ROME. BY G. WYNNE AHERLY, R.A.
AT MESSRS. WALKER'S GALLERY

broad and expressive brushwork. Mr. George Clausen, R.A., was seen to advantage in a number of strong sketches of sky and cloud effects, set down with almost clumsy technique, yet startling in their vivid literalness of realization.

A dainty fancy of Mr. Arthur Rackham, entitled *Twilight Dreams*, showed him as our most charming interpreter of the realms of "faërie." Three characteristic examples of Mr. C. Napier Hemy were marked by neither advance nor retrogression from the high standard of mannered excellence he has maintained during recent years. There were several coastal scenes by Mr. William T. Wood, effectively and originally treated, and good examples by Messrs. James Patterson, J. Walter West, and Albert Goodwin.

Among the renderings of mountain scenery, the *Glen Rosa* of Mr. D. Y. Cameron was noteworthy for its vivid and effective colour; the drawing, however, gave less the idea of a transcript from nature than a reproduction of, or a sketch for, a scene in a theatre. There appeared no weight or substance in the rock-masses, and they stood against the sky flatly and without depth, like so many sheets of cardboard. The antithesis of this was shown in Mr. Colin B. Phillips's *The Coolin from the Balloch Brittle*

the artist's own expression to the subject. The artist's political suggestion is not so much in the form of a statement as in the choice of a theme. From the satirical to the direct Sir Ernest Dowson's subjects were not always happily interpreted in portraying both, and, different in theme and technique as they were. As Waterhouse's *John Milton* and Mr. Phillips's sombre *Coolin* theme, they were each animated by the same spirit. Sir Ernest had treated his theme with delightful breeziness and more robust brushwork than he generally allows himself to display. Mrs. Laura Knight repeated her favourite motif in her *Bathers*, *Pools*—undraped girls standing in the open air against a background of sea and sky. Yet an artist shows versatility less in choice of theme than in variation of treatment, and in this respect Mrs. Knight's fine drawing differed from its predecessors. Generally she has pictured her figures in strong sunlight, gaining her effects by strong handling and vividness of coloration. In her present essays she abandoned the glowing tones she formerly adopted and gave a beautiful harmony in grey and silver. Whilst losing nothing of virility, the work was marked by greater refinement and a desire to gain her effect by subtle and delicate tonal harmony rather than by the trenchant means shown in most of her previous examples.

"Sunlight on the Ruins of Rome"

without imaginative perception is as barren in pictorial interest as an architect's plans. In his water-colours of ancient Rome, now being shown at Messrs. Walker's Galleries, 118, Bond Street, Mr. Wynne Apperley, R.L., has handsomely escaped this pitfall. The spirit of the place appears to have inspired him, and from these trenchant renderings of sun-bathed columns and arches, and the shadowy recesses of the interior, one gains a clearer insight into the might and majesty of Roman architecture than from any number of carefully executed drawings to scale. Most of the work appears to have been painted direct from nature, without the aid of any preliminary pencilings—a hazardous procedure to one not absolutely sure of eye and hand, but here fully justified by its success. It results in a delightful freshness of feeling and spontaneity of expression. The large companion works of the *Arch of* expression of intense sunlight and the weight and memorials of Roman triumphs. Another drawing shows an entrance to the Colosseum, through which the crowds of Christian martyrs nearly two thousand years ago. In

Apperley has invested it with something of those feelings of eternal duration and of tragic majesty which impress the spectator of this greatest of Roman monuments. There are several other views of the same building, all of which are set down with an impressive simplicity, gained by the elimination or subordination of every element which would interfere with the homogeneity of the artist's vision. In this respect a view of *The Forum* is less fortunate, for the elaboration of the sky distracts the attention from the main theme of the vision. A number of views of various scenes in England and on the Continent are included, which show that the artist has no need to depend on the forceful contrast of sunlight and shadow for gaining his effects, for he is equally happy in low-toned harmonies or masses of brilliant colour almost unrelieved by darker hues.

THE Royal Society of British Artists may be congratulated on their choice of Mr. Frank Brangwyn, A.R.A., as their new president. Like his predecessor, the late Sir Alfred East, Mr. Brangwyn has a more than insular reputation; indeed, it would be hardly too much to say that he is better appreciated out of England than in it. As the leader of a vigorous school of modern art, his connection with the Society will probably be the means of considerably strengthening its *personnel*.

A CENTURY ago Newman Street was one of the fashionable residential thoroughfares of London. It was at No. 14 that Benjamin West, Reynolds's successor to the presidency of the Royal Academy, painted for George III. that extensive series of huge, classical, religious pictures which perpetuate the artist's memory rather than his reputation. James Ward lived in No. 6 of the same street, and boasted that he blocked it up with the carriages of the aristocracy who came to see the exhibition of his works which he held in his own studios as a protest against his treatment by the Royal Academy. If not containing quite such fine examples of Georgian architecture as the Adelphi, there are yet in it a number of fine old mansions which one would wish could remain permanently undisturbed.

A good specimen of one of these is found in the premises of Messrs. A. D. Narramore, Ltd., 77, Newman Street. The frontage has recently been altered by the introduction of a shop-window, but as this has been placed on a level lower than the rest of the frontage, the effect of the alteration has not been impaired. The main portion of the interior remains in its original condition, the Adams ceilings and mantelpieces and the dignified central staircase being practically untouched. The fine old furniture, for which this firm has a long-established reputation, can be seen to better advantage than formerly, and some especially interesting pieces are now on exhibition. A fine Gothic mantelpiece, of carved stone, is a relic from that once important Norman stronghold, Northampton Castle. A rare piece of the reign

of Charles II. a finely proportioned coffer, its panels superbly inlaid in pearl and ivory shows that Chippendale and the later furniture-makers advanced little, if any, beyond the technical standards of their predecessors. Of Chippendale there are many examples, one of the most uncommon being a to-coco marble-slabbed side-table, finely carved, whilst even more ornate is an elaborately chased hanging lamp. One can wander through rooms filled with old wardrobes and eighteenth century bedroom furniture, whilst there are examples of household furniture of every description—carved, inlaid, and what not. It is interesting to note that a warehouse now occupied by this firm once formed the workrooms of Jackson and Graham, furniture-makers of great repute in former days.

THE history of architecture and the history of furniture are similar. There has been a rise and a fall, as there was a rise and decline of the Roman Empire. From the glorious days of Elizabeth to the Hanoverians, a decline in the arts slowly made itself felt, and to-day men are turning their faces to the past and longing for the works of their—may be—ancestors. The modern man, however, is not dead as to the past. The past is past, but its fruit is being reaped by the present, as it will be by the future generations, in spite of what Mr. Bernard Shaw has recently said regarding the modern man's "appalling incompetence." There is no doubt that, whatever may be said to the contrary in political circles, in the home there is a desire for something delicate and refined, far removed from a world of vulgar concerns.



“EPH” AS A TINKER. BY A. SHAW. JOSEPH A. LEYNOLD. EXHIBITED AT THE FINE ARTS AND CRAFTS GALLERY.

A want there is, and be it noted, for the home, all that is comfortable. Though the beaten track may be eschewed, and looked down upon by the apologists of Futurism, there is still the desire for the things of old time. The world will not turn its back on old customs, old ceremonies, and festivities which, like the yew-log, originate in a humble tree. The fireside, in other words the home, has brought forth some of our noblest sons, for the setting, or environment, as scientists would call it, has been a rich atmosphere of reverence for men and things of olden times.

“Is it difficult,” asks an enquirer, “to embellish my

house with ancient memories?” A reply is not easy, but one knows the arts and crafts of the workmen of to-day. Originals can be obtained, or *exemplaires* executed by artists whose knowledge is beyond dispute. “What was good for my forefathers is good enough for me,” said a noble duke, little realising at the time that he was uttering a truth whose verity there was no gainsaying.

Mr. George Cecil, in the last number of *THE CONNOISSEUR*, has dealt with the difficulties of the collector who has had to attend “sales of every description” to achieve a representative collection. In our days, or should we say, days of the moment, as regards the old connoisseur his difficulties are overcome. He knows the houses upon whom he can rely, and whose special science is antiques. Take, for instance, Messrs. Gill & Reigate, of Oxford Street, whose name is well known to all collectors both great and small. For the first time for over fifteen years this old-established firm intends holding a sale of genuine antiques in their Soho galleries. Furniture dating from the sixteenth, seventeenth, and eighteenth centuries will be offered at *sale prices* from next January 5th to the 24th, together with *exemplaires* produced by

one with the remarkable exhibition of old-world things they have in their rooms which are in harmony with the lovely creations they display. Let us not forget the *old-world lamp*. *Walter's Lamp* is the old-world lamp, which a valid work cannot be called, but a modern production, for the old lamp *always* has its value, which only increases as time wears on. To apply the application, good furniture always has its price, and it is only the individual who squanders his money in cheap furniture who regrets, or whose relations regret, to rue the day. In the history of furniture, as in the history of all the other arts, there are, as Dr. Brandes remarked quite recently, "but a few great men." Let us pay heed to the distinguished Danish *littérateur*, and apply his witticism to the interior of our homes. If we cannot afford to have the originals, let us at least have reproductions of that furniture whose charm lies not only in its elegance and beauty, but in the old-world atmosphere it gives to the home. Messrs. Gill & Reigate offer an unique opportunity in this direction, and, free from the vulgarity of trading on one's love of things ancient, offer the old-world furniture *emphatically* at moderate prices. Lovers of art and collectors generally are requested to inspect the catalogue of antiques which appears at the end of this number.

A REMARKABLE letter, remarkable for its length and the severity of its attack, was published recently in *The Observer*. The author, William Malins, referring to the Spanish Exhibition at the Crystal Palace, and in notice of which appeared in the November issue of *THE CONNOISSEUR*, writes :—

[illegible]

When going home, the Adels, as usual, with my friends Don Jose Villegas and Signor Madrazo, our comparisons of the Madrid originals with those of Vienna return vividly to my mind, and I feel harm is being done rather than otherwise by such an unfortunate and incomplete exhibition.

"The public, in my opinion, ought not to be left to believe that the nomenclature so recklessly distributed among pictures is necessarily on the same level of authenticity as that of the

THE art of the potter cannot take too high a place ; in fact, there is no craft in any time which has so focussed the interest and attention of all peoples. Through pottery one can read the art of an early people, their ideals, their economy, their history, their religious customs, the manner of their betrothals, their marriage ceremonies, and their death observances. An authority thus truly observes : " Pottery becomes at once the greatest of all the early arts and the reflection of all the rest." The famous Persian poet of Naishapur recorded in his verse a scene " In that Old Potter's Shop

And suddenly one more impatient cried :—
 “ Who is the Potter, pray, and who the Pot ? ”

It was in the spirit of this very impatience that the King and Queen visited the Staffordshire Potteries in May or last year, and set on foot a movement which has in view an annual pottery fair, after the example of the one held at Leipsic. Thus our potter is brought out of his "bashfulness," and is content to no longer conceal his vessel under a bushel. Under this same impatience the Duke of Argyll, in proposing the principal toast, "Success to the British Pottery and Glass Manufacturers' Annual Fair," expressed the pleasure he felt at once again finding himself in "dear old Stoke," which he remembered so well from the days of his boyhood, when he always had to return from his visits with a cream-jug in each pocket. He was told that the young worlds overseas—with one of which he had the honour to be officially connected for five years—were among their best customers for British ware. He hoped they would be able to maintain that pre-eminence. Meanwhile, they had not found in Canada any particularly good clays, nor had they very abundant coalfields, so that they in the Potteries could feel that they had some prospect of keeping Canadian custom to themselves for some time to come, if only they could make thoroughly good way against their French and German rivals. It was, he understood, one of the main objects of the present gathering that they should take counsel together as to how best to extend the supply of British wares, not only to their common customers, but to everybody, and this object, it was thought, would best be attained by meeting to discuss a long list of complaints of their work. For such a display there could be no better place than the county borough of Stoke-on-Trent, so convenient of access from all the great Midland centres, and so convenient, too, for those passing through this country on their way to or from other lands. It was, therefore,

proposed that there should be a ceramic show—not a sporadic affair, held every ten or fifteen years, but an exhibition held annually. He believed they were entirely right in adopting that course, so that everyone might have an opportunity of gauging the value of British ware set out for the time being. It was very easy—difficult though it might seem—to export china. The Romans were always successful in exporting their ware. If the Romans could do that, they in the present day could do more, and, with the beautiful ware that they now turned out, it ought to be easy for them to keep the whip-hand of the market. He wished them all success in their enterprise, and he believed success was within their grasp.

MR. C. H. COLLINS BAKER, in a letter to the *Morning Post*, points out “a curious blunder” in the National Loan Exhibition catalogue at the Grosvenor Gallery. He writes in reference to No. 83, *Portrait of a Lady*, by Lely. He says: “This portrait was seen by me at Compton Verney some years ago, and by me, for the first time, I believe, in recent years, attributed to Lely. It is reproduced in my book, *Lely and the Stuart Portrait Painters* (p. 166), as a Lely, referred to in the text (pp. 171, 172), with cross reference to the illustration, as a Lely of fine quality, and given in the portrait index as a Lely, with clear reference to its reproduction and place in the text. In describing the picture, which I saw in an uncertain light, I say that the colour-scheme is blue and white; I should have said blue and silver grey. But I made it, I supposed, quite clear that the portrait reproduced on page 166, and described on pages 171 and 172, was by Lely.

“In another chapter, dealing with John Hayls, I allude to another *Unknown Lady*, also at Compton Verney, and give reasons for ascribing it to Hayls. This other portrait is reproduced in my chapter on Hayls p. 131, and described on page 135. The Loan Exhibition catalogue extracts my description of the Hayls portrait and tacks it on to the Lely portrait, which in my book occurs thirty pages later. The object of this curious plan is, I am authoritatively informed, to discredit my conclusion as to the portrait now in the exhibition. The compiler of the catalogue, working in haste, seems to have deduced that the remarks on page 135 of my book refer to the portrait fully dealt with on page 171, and clearly cross-referenced to the illustration. He also, I may add, deduces that Hans Memlinc is of the German School (under No. 37 of his catalogue). Hans does, I admit, sound German, but this sort of deduction is based on unsound premisses.”

LAST May the Royal Scottish Society of Painters in Water-Colours sustained a severe loss by the death of Joseph Crawhall, a master who had handled the medium in question with the most skill. In fact, with a skill probably unrivalled during the past half-century by anyone save Whistler

and Conder; and, judging from the Society's present exhibition held at the Scottish Academy's gallery, the gap made in their ranks by Crawhall's demise is by no means likely to be filled within the near future. Bad colour is the impression chiefly given by every wall, while the majority of works betray a sorry lack of vivacity; and it is far from difficult, accordingly, to single out the few things which are in any way excellent, these last appearing the more striking by reason of the contrast they offer to their environment. Perhaps the most beautiful of these redeeming items is Mr. E. A. Walton's *Herd Boy and Goats*, and a very accomplished piece of painting is this; for, while its most brightly lit part is the extreme distance, the illusion of remoteness here is quite adequate, and, as nearly every landscapist knows to his cost, it is intensely hard to illuminate the background strongly, and at the same time to prevent it from appearing unduly near the spectator. Another arresting painting is Miss K. Cameron's *Bamburgh*, in which the artist has perpetuated at least some of that weird, sinister look which things often acquire at sunset; while two works which both reflect a sound feeling for design are *Picardy Pastoral* and *Rain Clouds*, the former by Mr. C. Mackie, and the latter by Mr. Whitelaw Hamilton, a painter whose art invariably proclaims him talented in this particular relation. A free use of body-colour, nevertheless, has given his picture a slightly sodden effect; and its shortcoming herein becomes additionally manifest on turning to Miss A. Raeburn's *In Normandy*, so remarkable for its luminosity, and also for its rare purity of tone. The semblance of atmosphere is likewise convincing in this landscape, a merit salient again in a highly original little work by Miss M. Graham; while Mr. Russell Flint, in two meridional scenes with figures, shows no mean capacity for suggesting the full play of strong sunlight, and for the difficult feat of harmonising colours in the higher gamut. Technical cleverness is much less marked in a pair of Scottish landscapes by Mr. Ewan Geddes, yet it is, no doubt, just their reticence in this which gives these pictures their singular charm. “La nature compose pour lui,” wrote M. Maclair once of Fragonard; and the same might well be said of Mr. Geddes, for a conscious, aesthetic aim is seldom adumbrated by his output, and it usually conveys the impression rather that nature had yielded him her secrets gladly, and without his having to make any effort.

There are hardly any good portraits on the walls save one by Mr. A. Borthwick, a *Head of a Girl*; while in the domain of *genre* there is little of note save an example of Heer A. Neuhuys, a Dutch domestic scene. Pictures of a visionary or imaginative kind are numerous in the gallery, and one by Miss O. C. Smythe is really a triumph of finesse; while no less memorable is another by Miss Cecile Walton, *Life and the Artist*. Its precise significance is cryptic, and would doubtless baffle even a Browning society; yet the workmanship is altogether exquisite, each separate part revealing something which charms—now the dainty handling of a diaphanous

...and W. ... the ... which ... of a ... and the ... of ... the ... of ... out that this idea is erroneous, S. Medardo Rosso being ... the new men of that country who, since Tiepolo and Piranesi, have done anything to uphold its erstwhile lofty, artistic traditions, while it is interesting to note that he claims to have ... the ... simple style in statuary considerably before the Frenchman had achieved his now famous *Balzac*. While ... S. Rosso winning recognition at last in Scotland, for few living artists of his gifts experienced a harder struggle for ... when he had to work in a ... of Paris.

Mr. F. ... Dummon's exhibition of landscapes and flower-studies held at Mr. L. J. Brown's establishment in Greyfriars Place embodies several desirable and decorative things, by far the best of them being one called *Evening*, a picture which recalls some of Millet's nocturnes in pastel. Passing to the New Gallery, Mr. Peyton Reid's exhibits show there is a curious one, the distinct technical ability which he evinces sometimes being ... but the ... abundantly of Mr. Duddingstone Herdman, who is exhibiting a ... of ... Messrs. Doug. Wilson and Wheatley's, George Street. The gallery has been ... with white cloth,

while the mounts and frames are of his own designing; and all this has been done

... slip, yet there Mr. Herdman's ... seem to end.

... show is delightful, with not a ... note, and lovely colour predom-

... where. But one feels content to



L. LAW HAMILTON, A.R.S.A., R.S.W.

different pictures, for they reflect a level plane of excellence—a plane on which the painter is willing to loiter without ever attempting to scale the heights. Each of his pictures is tasteful; but there is a certain sameness about them, none transcending its fellows by virtue of power. The interiors he shows are as idyllic as Goldsmith's *Deserted Village*; the children he paints are no more real and living than the nymphs and swains in Pope's and Boucher's pastorals. While all his works bring vague recollections of the art of the past, none stands out as a genuine human utterance. And so the exhibition, enchanting as it is for a moment, leaves no definite mark on the memory; it is forgotten as quickly and as easily as a passage in the tuneful but soulless music of Verdi and Donizetti.

IT is interesting to subscribers to THE CONNOISSEUR to read a remarkable statement which emanates from Mr. S. C. L. ... South, who says:

The Most Evil Picture "I regard the *Monna Lisa* as one of the most actively evil pictures ever

painted." The *Monna Lisa* was artistically reproduced in this periodical a short while ago, when public attention was drawn to the masterpiece. It is also interesting to observe that this famous picture is now the subject of a tragic story at the kinema entertainment.

Italy's Notable Picture Purchases

IT is learned on good authority that the Italian Government has purchased *The Expulsion of the Bonacolsis from Mantua* and *The Entry of Charles VIII.*, which belong to the Crespi collection, for \$30,000 and \$3,000 respectively.

A Duplicate Plate

In a few copies of our December issue the plate of the two Chinese vases, included in the present number, was inadvertently inserted among the advertisement pages. Those of our readers who obtained copies in which the mistake occurs will not object to obtaining a duplicate illustration of these fine examples of Oriental porcelain.



Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of *THE CONNOISSEUR* is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., *THE CONNOISSEUR*, 35-39, Maddox Street, W."

ANSWERS TO CORRESPONDENTS

Paintings by H. Gummer.—A7,752 (Strathmore).—We cannot trace any record of this painter in the usual channels.

Prints of Miss Montague and Lady Waldegrave.—A7,754 (Dorset).—If genuine original impressions, and in the condition you describe, these two prints are of considerable value, but as they have both been reproduced we should need to see them before giving any opinion.

Bartolozzi Prints, "Charity."—A7,755 (Teneriffe).—In the condition described your two prints would be unlikely to realise more than two to three guineas the pair.

"The Dowie Dens o' Yarrow."—A7,757 (Dundee).—There is little or no demand for books of this character, and its value does not exceed 10s. or 12s. at the most.

Pottery Bowl.—A7,758 (Worcestershire).—Your bowl in the condition described is of moderate value, but as it is a late example, its value is not likely to be more than a slight premium.

Coalport Coffee Service, A.D. 1750.—A7,760 (Waterbury).—Your service is of no particular value, as it is consequently is not of value to a collector, as are the earlier services.

Sale of Pictures.—A7,763 (Maida Vale).—We should advise you to submit the works to one of the well-known art auctioneers as to the sale of your pictures, as you wish

to sell them privately, and not to be put in the hands of the columns.

Drawing by J. Skinner Prout.—A7,764 (Grimsby).—This artist must not be confused with Samuel Prout, whose nephew he was. He painted in the same style as his uncle, but his drawings have very little value.

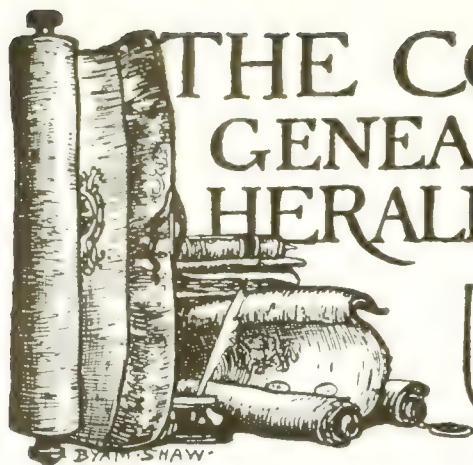
Indian Shawl.—A7,769 (Wimborne).—Though frequently very fine, there is little or no demand for shawls such as you describe, and unless an exceptional specimen, its value would not exceed 10s. or 12s.

"London Cries."—A7,780 (Gloucestershire).—Your reproductions of these well-known subjects would be unlikely to realise more than a few shillings each at the most.

Books on Old China.—A7,783 (Lee).—Handbooks at a moderate price on this subject are published by T. Fisher Unwin, Stanley Paul, G. Bell & Son, Werner Laurie, and Macmillan.

"Dick's Shakespeare."—A7,791 (Selby).—This edition is of no value.

Mezzotints by W. Ward, after Morland.—A7,792 (Hampstead).—If genuine, your two prints, *The Effects of Youth* and *The Effects of Age*, are of considerable value, worth anything from 15 guineas to 35 guineas, or even more; but to value them definitely they must be seen.



THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT



Special Notice

READERS OF THE CONNOISSEUR who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, Hanover Buildings, 35-39, Maddox Street, W.

Only replies that may be considered to be of general interest will be published in these columns. Those of a directly personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

A. R. M. S. The arms you describe, viz., 1 and 4 arg., three
bars, 2 and 3 gu., are the arms of the family of
Poyntell, who were created Viscounts of Poyntell in
1858. The arms of the family of Poyntell, who were
created Viscounts of Poyntell in 1858, are 1 and 4
arg., three bars, 2 and 3 gu. The arms of the family
of Poyntell, who were created Viscounts of Poyntell
in 1858, are 1 and 4 arg., three bars, 2 and 3 gu.

Poyntell in June, 1612. They are: Barry bendy of six arg. and
vert, flowered or.

A. R. M. S. The arms you describe, viz., 1 and 4 arg., three
bars, 2 and 3 gu., are the arms of the family of
Poyntell, who were created Viscounts of Poyntell in
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Viscounts of Poyntell in 1858, are 1 and 4 arg., three
bars, 2 and 3 gu. The arms of the family of Poyntell,
who were created Viscounts of Poyntell in 1858, are 1
and 4 arg., three bars, 2 and 3 gu.

on the retired list in 1770 with the rank of rear-admiral, and
died about 1789.

Thomas Knowler, a brother of the above, was third lieutenant
of the *Yamur*, under Mr. Matthews, at the encounter with
the French and Spanish fleets off Toulon, and was one of the
witnesses sent to England for the subsequent enquiry. In 1746
he was appointed captain of the French prize *Lys*, and in 1753
to the *Sailbury* of fifty guns. Two years later he was appointed
to the *Princess Louisa* of sixty guns, and in the following
year we find him with Admiral Byng in the Mediterranean.
He retired in 1775 with the rank of rear-admiral, and died
about 1784.

ANWILL.—The following pedigree, which is taken from a
Chancery Proceeding *temp.* James I., shows the connection
between the Anwills of London and Wales. No doubt you
could trace the family back some generations in Wales:—

Lewis Anwill Margaret,
late of Llanvrothen,
co. Merioneth, Will
1700-1704.

| | | | |
|----------------------|-------------|----------------|--------|
| William Lewis Anwill | Elizabeth, | Richard Anwill | Other |
| late of Llanvrothen, | daughter of | of Barnard's | issue. |
| co. Merioneth, Will | 1700-1704 | Inn, London, | |
| 1700-1704. | Herbert, | gent. | |

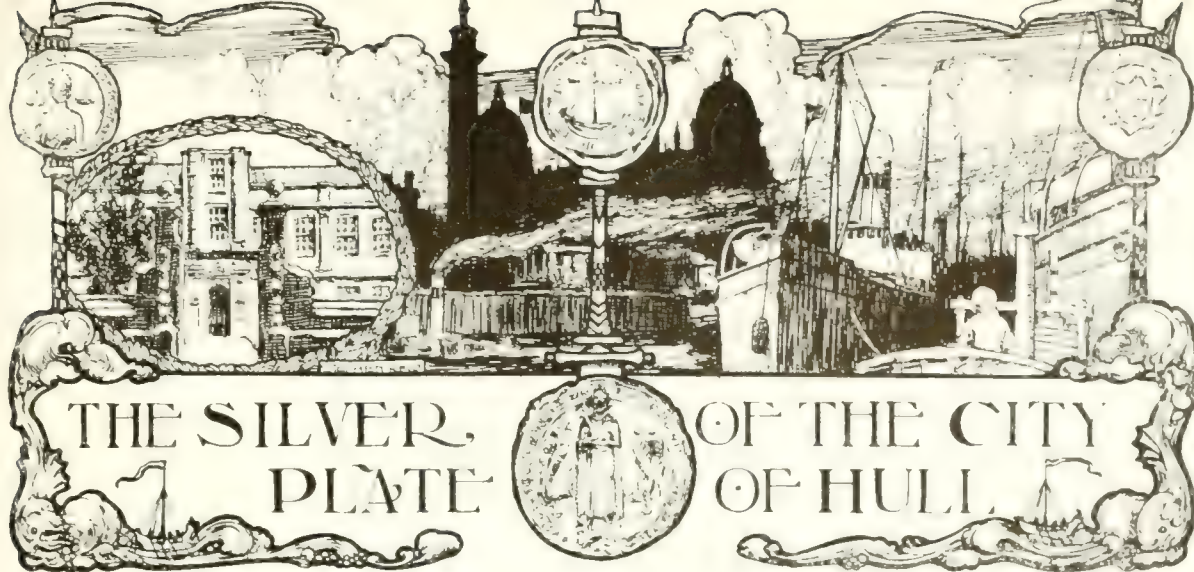


PORTRAIT OF BEATRICE DE CUSANCE, PRINCESS
CANTE-CROIX, DUCHESSE DE LORRAINE

BY SIR ANTHONY VAN DYCK.

In the Royal Collection at Windsor.





SECOND SEAL OF THE MAYOR
OF KINGSTON-ON-HULL, 1450.
THE MATTER OF THE SEAL IS
LOST.
SIZE 1 1/2 INCHES IN DIAMETER.



SEAL OF THE MAYOR OF
KINGSTON-ON-HULL, 1450.
THE MATTER OF THE SEAL IS
LOST.



SEAL OF THE MAYOR OF
KINGSTON-ON-HULL, 1450.
THE MATTER OF THE SEAL IS
LOST.



SEAL OF THE MAYOR OF
KINGSTON-ON-HULL, 1450.
TO BUY PROPERTY (OVERSE).







SILVER BEEM TANKARD, 6 1/2 INCHES
HIGH, WITH WIRE-TIE HANDLE AND
THE AIR-LOCK FORMED OF TWO
ONMIGANAL AND A LOW OF
FLAT TO NE THE TAIL

ON THE FRONT IS ENGRAVED A
THE MONOGRAM FORMED OF THE
SILVER TANKARD WITH THE NAME
OF THE CITY OF HULL 1644



SILVER CHALICE, 8 INCHES HIGH
WITH AIR-LOCK FORM
LONDON HALL-MARK, 1644, 1645
INScribed THAT THE CITY
OF HULL 1644



SILVER CHALICE, 8 INCHES HIGH
WITH AIR-LOCK FORM
LONDON HALL-MARK, 1644, 1645
INScribed THAT THE CITY
OF HULL 1644



VASE, 7 1/2 H. 1 1/2 D.
 W. 1 1/2 LBS. 10 OZ. 10 D.
 1841. 1842. 1843. 1844.
 1845. 1846. 1847. 1848.
 1849. 1850. 1851. 1852.
 1853. 1854. 1855. 1856.

CHALICE, 1 1/2 H. 1 1/2 D.
 W. 1 1/2 LBS. 10 OZ. 10 D.
 1841. 1842. 1843. 1844.
 1845. 1846. 1847. 1848.



CUP, WITH DEEP BOWL AND FACETED STEM,
6 $\frac{1}{4}$ INCHES IN HEIGHT, WITH INSCRIPTION,
"THE GIFT OF ISRAEL DOTTIE TO THE
MERCHANTS' HALL, 1648"
LONDON HALL-MARK, 1725-6



BEADLE'S STAFF, 7 FT. $\frac{1}{2}$ IN.
LONG, WITH GLOBULAR SILVER
KNOB AND NECK TERMINATED
BY A FACETED COLONET, ON
WHICH IS ENGRAVED KING'S
LONDON HALL, 1826
LONDON HALL-MARK, 1825-6



CUP, WITH DEEP BOWL AND FACETED STEM,
7 INCHES IN HEIGHT, WITH INSCRIPTION,
"THE GIFT OF ISRAEL DOTTIE TO THE
MERCHANTS' HALL, 1648"
LONDON HALL-MARK, 1725-6

[illegible]

The Silver Plate of the City of Hull



The authors are grateful to Prof. A. V. Tobolsky for his interest in this work.

Received May 10, 1967

Revised July 18, 1967





MISS SMITH
FROM THE ORIGINAL PAINTING
BY THE REV. MATTHEW WILLIAM PETERS, P.A.
In the possession of Peter W. G. A. J.

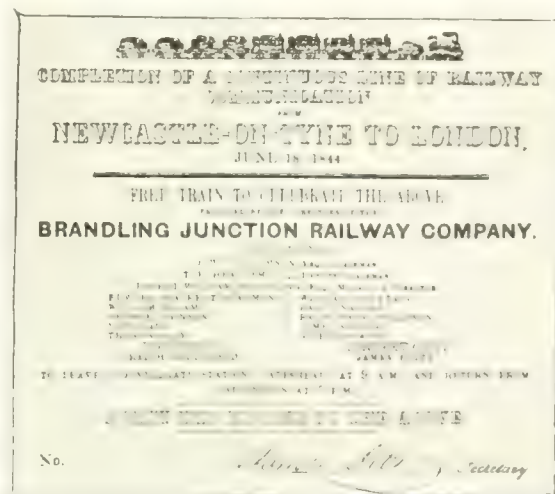


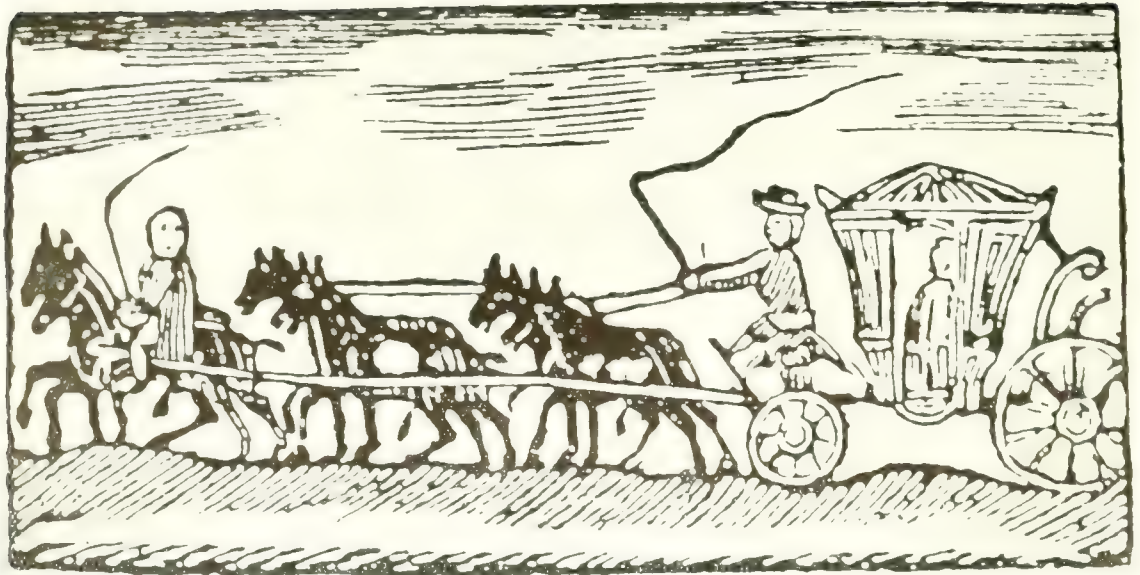
the mail from London to the Scottish capital in ten days. Illustrations are given of these towns, also of some of the places he would pass on his journey—"Scarbourowe," "New Castle," and "Barwick." We are further informed that in 1712 the "Stage Coach, with Passengers," covered the same ground in thirteen and a half days. My earliest illustration of a coach is taken from an old newspaper which announces that "for the better accommodation of passengers a new, genteel, two-ended, glass Machine"

The *London Post* newspaper for January, 1647, gives an illustration of a bold horseman who conveyed



| | | | |
|------|---|---|---------------|
| 1712 | — | Stage Coach, with Passengers from London to Edinburgh, no | 131 days |
| 1784 | — | Newcastle to London | above 3 ditto |
| 1800 | — | Ditto ditto | 42 ditto |
| 1830 | — | Ditto ditto | 36 ditto |
| 1843 | — | Ditto ditto | 124 ditto |





from London to Edinburgh, performing the journey in two days during the summer and seven days in winter. The illustration tempts one to take a summer trip in such a "machine," and to breathe the beauties of the country rather than be dashed through by tram or car, as in the present day.

Another announcement, dated 1799, gives particulars of the "York Four Days Stage Coach," which was to leave the "Black Swan" in Holbourn in London," and to arrive at the "Black Swan" in Stamford Street in York every Monday, Wednesday, Friday, and Sunday.

The coach would perform the journey in four days ("if God permits"). It was to set forth at five in the morning from London, and to arrive at York at five in the evening.

The coach was to be a "four-wheeled coach," and all above and below were to be seated. At the foot of the announcement it will be noted that Mrs. Bodington was the proprietress.

The coach was to set forth for Monday, the third of April, 1799.

Let us now turn to some very interesting items from the "Diary of Lady Penelope, of Billingham Court, Herefordshire (135 miles from London).

1799. "My lord hath just returned from London after a journey of 3 days performed safely by fast coach. When we were young there were no fast coaches. When we were young there were no fast coaches, but our children must go flying about, forsooth, much quicker than their fathers, and my lord brings word that there is a coach projected which will convey travellers from London to Bath in two days."

His lordship evidently brings the latest news, for the diarist adds:—"My lord says it is all 'humbug,' which is a new word much in vogue in London. It sounds vulgar, but as it hath been introduced by the wise Lord Chesterfield, I suppose it must be considered fashionable."

One other extract from this good lady's diary I cannot resist, although it does not apply to my subject—

"My lord made a rush

YORK Four Days Stage-Coach.

Begins on Friday the 12th of April 1796

ALL that are desirous to pass from London to York, or from York to London, or any other Place on that Road; Let them Repair to the Black Swan in Holbourn in London, and to the Black Swan in Coney Street in York.

At both which Places, they may be received in a Stage Coach every Monday, Wednesday and Friday, which performs the whole Journey in Four Days, (if God permits,) And sets forth at Five in the Morning. And returns from York to Stamford in two days, and from Stamford by Huntingdon to London in two days more. And the like Stages on their return.

Allowing each Passenger 10s. weekly, and a Coachman 5s.

Performed By: Benjamin Kingman,
Henry Harrison,
Walter Boyes.

Also this gives Notice that Newcastle Stage Coach, sets out from York, every Monday, and Friday, and from Newcastle every Monday and Friday.

Road in 4 days, or 5 days, as follows: For 5 days, for those of the 3 of June 1796.



THE LONDON AND OXFORD COACH, 1792

remark to me this morning. I lay late, having a raging headache, and he said the sun ought never to shine on an old woman till she is out of her night-gear. I could have told him that an old man without his wig and in a red nightcap was equally unbecoming, but I have learned from experience it is better to bridle my tongue when he is in one of his saturnine moods." Wise woman!"

From another writer it would appear that travelling even by these "fast coaches" was not great luxury. "Called out of bed an hour before daylight, and hurried from place to place till one hour, two or three within night, startled with heat and choked with dust in summer, freezing with cold and choked with

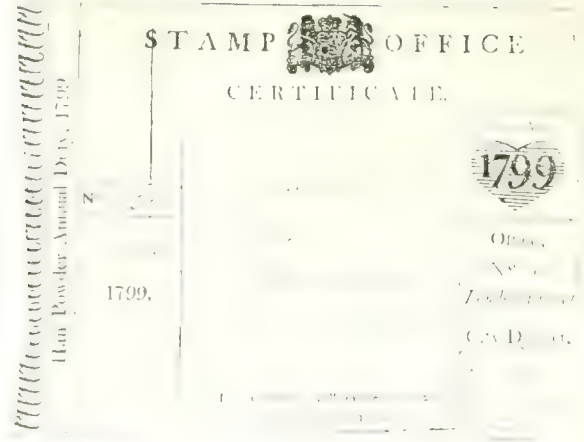
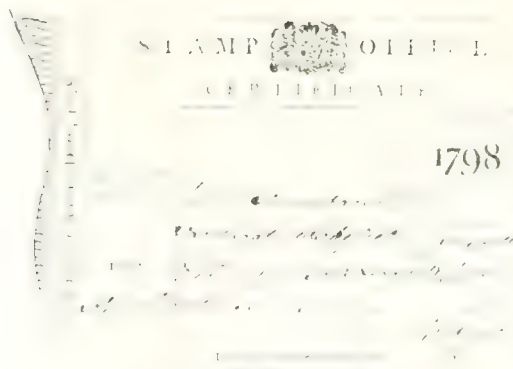
filthy fog in winter, brought to his inn by torchlight, too late for supper, and forced into the coach next morning too early for breakfast."

Things had greatly improved by 1792, at which date we get a picture of the Oxford coach. The front seat, occupied by the driver, is really a box solidly made of wood, in which all the tools were carried that were so necessary for journeys in the time of bad roads. The necessity for carrying men and tools



TRAVELLING IN THE OXFORD COACH

gone, but we retain the phrase "front seat" to the present day. Behind, was a little step upon which the guard rested his boots, which has given rise to the expression "front-end boot" to the present time. At the rear of the coach was the "basket," or "back boot," a



of driving a pair of wicker, in which passing, as I felt
a good standing, when the coach was full. Another
man does the "boot" occupied. A passenger
from Preston to London gives his opinion of such
travel. "My journey was nowise pleasant,
being forced to ride in the 'boot'
all the way. This travel has so indis-
posed me that I am resolved never to
ride up again in the coach. I am
extremely hot and feverish. What this
may tend to I don't know, as I have
not yet advised with my doctor."

Besides such discomforts there were
the perils of the road. A Newcastle
paper of 1792 says: "The *South Mail*
came guarded by a person on horse-
back, with a drawn sword, and behind
another with a charged blunder-
buss, which precaution is now taken
on all the principal roads to prevent
it being robbed."

Austin Dobson, in the ballad of
"Beau Brocade," refers to the robbery
of the coach and the collusion that
often existed between the "guard" and
the robbers—

"Seventeen hundred and thirty-nine,
The coach was full of money,
The guard was a good fellow,
The robbers were his friends,
Guard in the basket, armed to the teeth,
The robbers were his friends,
The coach was full of money,
The guard was a good fellow."

At the same time, it is recorded that they would
not carry "money, watches, or jewelry." Of subur-
ban traffic we may gather some idea from "Glover's
daily stage," that, in the memory of many now
living, was the only daily conveyance from Enfield

was necessary to book your place the day before-
hand.

Most of the coaches were announced to go, "God
willing," at such time as was most convenient to the
majority of the passengers, and where
they stopped for refreshment was regu-
lated in the same way.

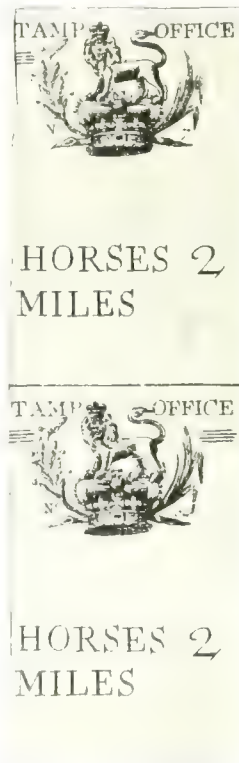
"Mail" coaches were started in
1784. They were only to carry four
inside passengers and none outside.
The driver was to be provided with
pistols, and the guard with blunderbuss
and sword.

Various stories are told of the drivers
of the old coaches, many of whom
were "wags" in their way. One boasted
that he had worn the same pair of
stockings for thirty years, and then
explained that as soon as the feet
wore out his wife "grafted" on a
new pair, and when the legs gave
way, they were replaced in the same
manner. I may note the "stocking
grafter" was a trade often mentioned
in old directories.

"My feet are very cold," observed
the occupier of the box-seat to the
driver, "are not yours?" "No, sir,"
came the reply, and then the question,
"Perhaps you wash your feet, sir?"
"Well, of course I do," said the pas-
senger, "don't you?" "No, sir," was

the reply, "I oil mine." This, I am told, is an excellent
way to keep feet warm.

We hear of one man who ran a local conveyance
advertising first, second, and third class prices for his
customers. No difference in class was observable
until the first hill was reached, then "first class" sat



stall "second class" walked, but "third class" had to help to shove the coach up the hill. So we go through the muders, walkers, shovers, the latter certainly being the most numerous class.

To the traveller by post-chaise the turnpike must have been a great

trial and expense. It appears that a ticket inscribed with particulars of hiring was given to every traveller engaging post-horses by the post-master. This ticket (see illustration) was handed to the first toll-gate keeper on the journey, who gave in exchange a "check ticket," which had to be produced at each subsequent toll-gate on the road. Heavy goods had to be conveyed by waggon. Hilly districts were supplied by pack-horses, and over small streams narrow bridges were constructed with very low parapets, to allow the load on the horse to project over the side of the bridge.

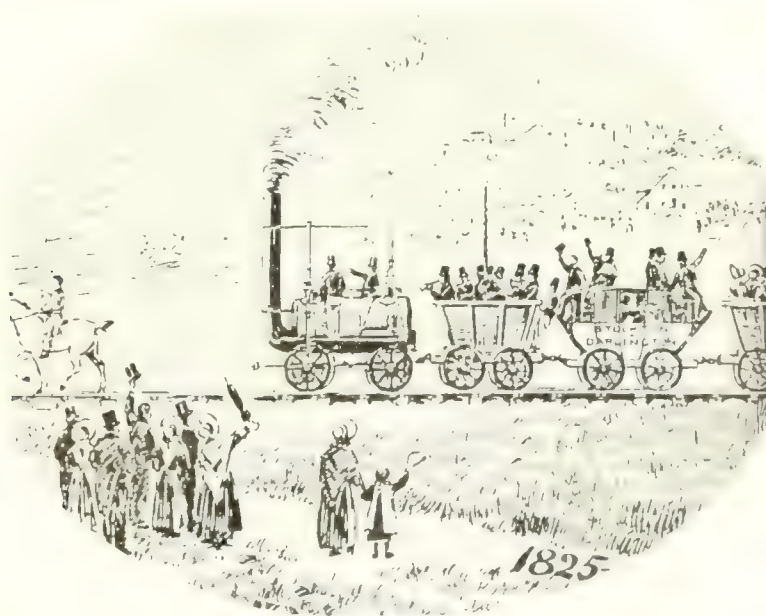
The advent of the railway was the death-blow to the good old coaching days. Communication was



PACK-HORSES CROSSING A TRESTLE

urgently wanted from Stockton to Darlington. Should it be a canal or a rail-road? A sharp battle was fought by the local magnates, and the advocates of the latter plan prevailed. The idea was to have a fixed engine at either end with a long rope, by which the train could be hauled

from place to place. Then one George Stephenson came forward and undertook to construct a steam-engine that would run on metal rails and drag some thirty carriages behind it. Such a monstrous idea was laughed to scorn by the engineers of the day. Stephenson was given his way, and on September 27th, 1825, his train of thirty-eight carriages, that was to run at least twelve miles an hour, started on its first journey. My illustration shows the engine with Stephenson on board directing matters. The first carriage has the indispensable brass band, playing "See the conquering hero comes," or some other popular air. The directors of the line follow, seated



THE FIRST RAILWAY TRAIN CROSSING THE BRIDGE

NOTES & QUERIES

[The Editor desires the assistance of readers in THE CONNOISSEUR, and solicits information required by Correspondents.]

UNIDENTIFIED PORTRAIT (No. 94).

DEAR SIR,—As a subscriber to THE CONNOISSEUR, may I ask if you can discover the identity of the portrait painted by Caracci? It was in the possession of the Heath family of Heatonston Grange, Cheshire, for many years.

Yours truly, JOSH. HOWARD.

UNIDENTIFIED PAINTING (No. 91).

DEAR SIR,—I send herewith a photograph of a picture which was purchased some years ago for a gentleman in this neighbourhood. It was called *The Gamblers*. The size is 18 in. by 24 in., and at some time in the past it has been re-lined, as the canvas at the back is comparatively new. The frame in which the canvas is stretched is old, and the name "Morales" is written on the frame at back on the top right-hand corner. Those who repaired the picture cut the lining round this name so that it should not be hidden. The subject is three lads playing with dice. They appear to have been disturbed by something, as one is rising from his knees; the third figure is in the shade, as the background is very dark. The sky is a greenish-blue, with just a little light at the horizon. Can you tell us from the photograph if it is one by Morales, and what is the probable value of the picture? If not painted by Morales, could you say who is the painter, or is there any means of finding out this?

Yours truly,

G. W. HOWELL.



UNIDENTIFIED PAINTING

UNIDENTIFIED PAINTINGS (Nos. 92 AND 93).

DEAR SIR,—I am sending you two photographs of pictures which I shall be much obliged if you will reproduce in THE CONNOISSEUR with a view to their identification by any of your readers.

Yours faithfully, E. S.

UNIDENTIFIED PAINTING (No. 94).

DEAR SIR,—Will you kindly reproduce the enclosed photograph in THE CONNOISSEUR. It represents *The Angel delivering St. Peter from Prison*. Perhaps some of your readers will be able to identify the painter. The picture is 2 ft. 6 in. by 3 ft. 7 in., painted on very old oak. A tapestry of the picture is hanging in Haddon Hall, and belongs to a set of three hangings, "History of the Apostles." Their records place the tapestry before 1670. The picture is dark and rich in colouring; the photograph has

been taken on old film and sharp to show detail. On a dark brick by window is a mark like this letter "P." Did any old master so initial his pictures? It was bought by a friend of mine forty-eight years ago. We would very much like to know who painted it.

Yours faithfully,

E. S.

UNIDENTIFIED

PAINTING

No. 72 (No. 94).

No. 94.

DEAR SIR,—Your is-

of No. 72.

174. This is a painting under No. 72.

This is a well-known picture. The original

of 1718, by Carlo Dolce, and is contained in the Uffizi, Corsini Gallery, Florence.

A copy of this picture was published in *Illustration des Beaux-Arts*, edited by J. F. de Hout, sous le Patronage de George Hay, published by Messrs. Laroche, London (price, 1s. 6d.).

This picture, that appears to have been made up, as I possess it, of a fine copy, brought from Italy, perhaps thirty or forty years ago. It is unsigned, but on the back of the oak panel is written the copiers' name, "Messrs. Cortesi et Cie, Florence," and the legend, "Florence, 1827."

I also have a picture post-card of this picture, printed in Berlin, and called, "Carlo Dolce, 'Die Poesie' (Gla. Corsini, Florenz)."

In every reproduction the details are exactly alike,



THE UNIDENTIFIED PAINTING

though the expression of the face is different.

I think a great deal of my copy, which is very beautiful in the flesh-tints and in the minute detail.

I would be pleased to submit the post-card to your correspondent, if she will return it to me.

Yours truly,

CHAS. O. FEECHAMANN,
J.P.

UNIDENTIFIED
PAINTING
No. 72 (NOVEMBER
NUMBER).

DEAR SIR,—The unidentified picture No. 72 in the November, 1913, CONNOISSEUR is probably a copy of *La Poesia*, by Carlo Dolce.

I have an engraving of this painting by Raphael Morghen made in 1827, which is like the picture reproduced in THE CONNOISSEUR, except that



THE UNIDENTIFIED PAINTING

the engraving shows a little more of the book in the lower right-hand corner of the picture, and all of the bow of ribbon.

Can any of the readers of THE CONNOISSEUR tell me the names and addresses of the owners of the following portraits by Gilbert Stuart, and also where I can obtain photographs of these portraits:—

- † Earl of Dartrie (1785).
- † Capt. White.
- † Captain Gell.
- † W. Grant, Esq., of Congalton, Skating in St. James' Park.
- † Charlotte, Countess Talbot.
- † Hon. John Beresford (1738-1805).
- † William Browder (1726-1794).
- † Henry, Earl of Carnarvon (1741-1811).
- † Eusby Cleaver, Bishop of Cork (d. 1819).
- † Wm. Cumberland Cruikshank (1745-1800).
- † Wm. Barton Cuylerham (1733-1796).
- † Richd. Earlom, engraver (1743-1822).
- † J. G. Facius, engraver.
- † Rt. Hon. John Foster, Speaker, Irish House of Commons.
- † Henry Grattan (1746-1820).
- † Capt. John Harvey, R.N. (1740-1794).
- † Francis Rawdon Hastings, Earl of Moira, originally owned by Dr. Hayes.
- † John Henderson, actor (1747-1785).
- † Thomas Malton (1748-1804).
- † George, Duke of Manchester (1737-1788).
- † William Preston (d. 1789), Secretary to Lord Lieutenant of Ireland.
- † Admiral Thomas M. Russell (1739-1824).
- † Thomas Sheridan, A.M. (1721-1788), father of Richard Brinsley Sheridan.
- † John, Viscount Sydney (1764-1836).
- † Richd. Warren, M.D., F.R.S. (1731-1797).

Those marked * are known to have been engraved.

Very respectfully, LAWRENCE PARK
(Groton, Mass.).

REMOVING STAINS FROM MARBLE.

DEAR SIR,—Could any of your readers oblige me by informing me what is the best thing to remove stains from marble? I have had a marble statue sent to me from Italy, which was packed in wood-wool. It got wet, and the wood-wool has left a lemon-coloured



94. UNIDENTIFIED PAINTING.

stain on the white marble. I have tried to remove it with hot water and soap, but it has failed to answer the purpose, and should be glad to know how possible to get this stain out.

Yours truly,
H.
M.

DEAR SIR,

IN A REPLY

of house painting, etc., by Davidson:—"Mix soda, pumice stone, and finely-powdered chalk, in proportions of two parts of the former to one each of the latter; pass these ingredients through a fine sieve and mix them with water so as to form a paste of some consistency. This paste, on being well rubbed into the marble, will remove the stains; the marble is then to be washed with soap and water, when a beautiful polish will be produced."

I do not know if the latter recipe is safe to be used if the statuary is valuable, especially if used by amateurs. You should not accept any responsibility.

S. W. L.

UNIDENTIFIED PAINTINGS (Nos. 95 AND 96)

DEAR SIR,—I am sending, in the hope that you may think them of sufficient interest for publication, two photographs of two pictures in my possession, and any information you or your readers can afford me will be very greatly appreciated. No. 95 is a painting on an old oak panel, measuring 27 in. by 21 in. I found the picture in a very dirty condition in a small Scottish inn. The only part then visible was the figure seated on the throne, and the head of the old man with the white beard. An expert has seen this, and at first was of the opinion that it was a Rembrandt pure and simple. On careful examination of the picture, he suggested that the central figures were by Rembrandt, and those in the background, which are very indifferently painted, by his pupil, Ferdinand Bol. The lighting and grouping are fine; the figures in foreground, particularly the head of the old man with beard, are very finely painted. But the subject is difficult to understand. The turbanned figure on the throne suggests the East, while the supplicating figure

and others on the same subject. I have seen several of the same kind of pastels, and one of them, which is mounted on board — which has been mounted on canvas.

The second drawing is a mounted work, which is suggested by the same subject.

The work is a painting, the detail extraordinary, colouring rich and strong. The photograph falls very far short of the original; the lights and shades on the clothing, the minute detail of the baldrick, shoes, bows, and bandages, is of almost microscopic fineness. It seems curious that this should be so, while part of the work is merely pencilled in. The subject seems to be a herald reading a proclamation to wounded prisoners of war. The picture is mounted on board.

The picture is a kind of pastel, and is mounted on board — which has been mounted on canvas.

Yours very truly,

G. B. ROGERS.

G. B. ROGERS.

Yours very truly, G. B. ROGERS.

SIR, — I am sending you a pair of photos of pictures I have come across by purchase from a friend. Several



95. UNIDENTIFIED PAINTING.

Maria, Queen of Charles I., hand holding flowers shows a striking resemblance. *Portrait of an Artist*, left hand is facsimile. Several others are similar.

It may assist you to identify them when I say the pictures came from a place called Yatminster, in Dorset. There must have been a fire, for they clearly show signs of being burnt.



96. UNIDENTIFIED PAINTING.

painting believed to be by one of the Old Masters (unidentified), and I think it really worth being inserted in your paper. The miniature is very old, without a flaw, painted on mother-of-pearl, inlaid with gold. The colouring is—white shirt, dark-blue coat

Sir Anthony Van Dyck; in fact, I have had them compared with several photos of Sir Anthony Van Dyck, and find a striking similarity in his works, particularly the hands

Portrait of Duke of Richmond, leaves of apple are practically facsimile with those shown in picture of young lady, *Henrietta*

Do you think they are to do with the family of the Duke of Dorset, which, I believe, is now extinct?

I remain,
Yours
faithfully,
G. B. ROGERS.

UNIDENTIFIED
MINIATURE
(No. 98).

SIR, — I am enclosing for your inspection a copy of a very old miniature oil-



THE YELLOW SANDS BY CHARLES CONDER
 DESIGNED BY
 J. M. W. Turner, Esq. R. S. P. A. 1840
 FROM A SKETCH BY JAMES GILPIN, 1840



with gold buttons, fair hair, and light-blue eyes. The frame of same is also gold; real hair at the back, with monogram. Perhaps some of your readers may recognise it.

Thanking you in anticipation,

I am, Sir,
respectfully yours,
J. J. DOWDALL
(Malta).

PAINTINGS BY
THEODOR OTTO
LANGERFELDT.

DEAR SIR,—
Will you be good enough to let me know whether there is any demand for (and, if so, at what figure) the water-colour sketches of an American artist named Theodor Otto Langerfeldt, who died in Boston, U.S.A., in 1906? "Who's Who in America" for 1905 gives the late Mr. Langerfeldt a fair position in the art-world of America. If you could give me the name of a dealer in Boston or New York who would act for me in case there is any chance of obtaining a fair price, I should be grateful.

Thanking you in anticipation,
Yours faithfully,
JNO. L. KUHLMANN (Cape Town).

PORTRAIT OF JAMES CURTIS.
No. 78 (NOVEMBER NUMBER).

DEAR SIR,—With reference to the above, may I inform the enquirer, Mr. John Lane, that there is a copy of the same print at the Deffett Francis Art Gallery, Swansea. I may say there is lettering on it, but very indistinct. However, it is



(97) PAINTING ATTRIBUTED TO VAN DYCK

was the son of Cosimo II. and Maria Maddalena of Austria, whose Hapsburg mouth he inherited. He was born in 1617, and died in 1675. He was a great

collector of pictures, and a patron of art. His portrait by Baciccio is to be found in the Uffizi Gallery at Florence, and also his bust. Another bust by Bernini is in the Louvre.

Yours truly,
M. PIERINA BECKE CAN.

UNIDENTIFIED PAINTING
Nos. 77 AND 78
NOVEMBER NUMBER

DEAR SIR,—With reference to the above, the former is certainly a copy of the celebrated canvas, *Poetry*, now in the Uffizi Gallery, Florence, painted by Carlo Dolce when a young man, for the head of



(98) UNIDENTIFIED PAINTING

the Connoisseur
of the 19th
century. The
Connoisseur
of the 19th
century.

Not only
the Connoisseur
of the 19th
century, but
the Connoisseur
of the 19th
century.

Yours truly,
S. L. C. I.

THE CONNOISSEUR
OF THE 19TH
CENTURY.

DEAR SIR,—
As a Connoisseur
of the 19th
century, I should
like to know
how to proceed.

Can you give
me any advice
to method, mat-
ter, or style, or
anything of the
kind? I wish
to copy a portrait

myself on an old picture in a very bad state—almost
broken at the present time, and should like to know
how to proceed. I can paint a
little, but I should like to
touch it up, but I should naturally
refrain from this as long as possi-

ble. I am a Connoisseur of
portraits. If the information I
seek has already appeared in the
magazine, which is most probable,
perhaps you would kindly draw



THE CONNOISSEUR OF THE 19TH CENTURY.

in 1894, never did so.—Yours faithfully, ARTHUR A. M.
LAYARD (Major).



THE CONNOISSEUR OF THE 19TH CENTURY.

my attention to
where it may be
found, as I have
every number of
the magazine
from the begin-
ning.

Thanking you
in anticipation,

I am, sir,

Yours
faithfully,

C. D. RUDING
BRYAN.

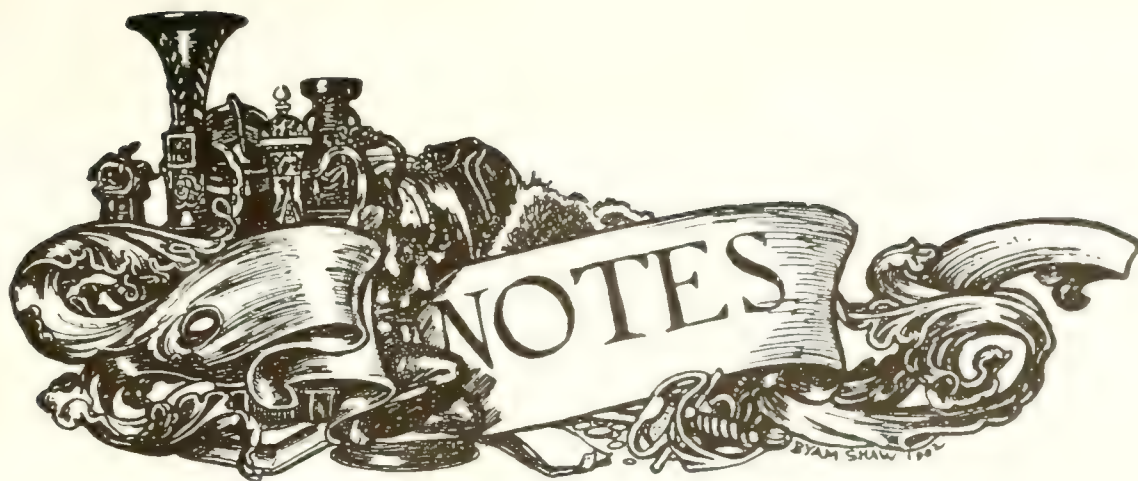
No. 3, SAVILE
ROW.

DEAR SIR,—
On page 257 of
THE CONNOIS-
SEUR for Decem-
ber it is stated
that "Sir Henry
and Lady Layard"
formerly lived
at 3, Savile Row.
My aunt, Lady
Layard, lived
there, but my
uncle, Sir Henry
Layard, who died

HILLIARD'S MINIATURE OF
FRANCIS BACON.

SIR,—An American client of
ours desires to know who is the
present owner of Hilliard's mini-
ature of Francis Bacon. Can any
of your readers give this informa-
tion?—Yours faithfully,

SECKING & CO.



IN going over some old prints I came upon the enclosed, entitled "Connoisseurs," which is one of the plates engraved and published in Edinburgh about a hundred years ago under the title of *Kay's Original Portraits*. It shows that there were connoisseurs in Edinburgh even in these days. I send it to you in case you should think it might be of interest to your readers as a reproduction.

The figures represent Mr. William Scott, Mr. James Sibbald, George Fairholme, and James Kerr, old Edinburgh connoisseurs of the end of the eighteenth and beginning of the nineteenth centuries. For an interesting account of these worthies your readers are advised to consult *Kay's Original Portraits*, published in Edinburgh.

Rembrandt's Mahlstick

COUNTRIES are continually gaining and losing their art treasures. Only a short time ago some finely

wrought iron gates went from this country to America, and this loss to the Motherland was quickly followed by a gain which took the form of Rembrandt relics—his ivory palette knife and his tortoiseshell mahlstick—which an English collector obtained from Holland. The mahlstick of tortoiseshell is something over a foot in length, and tapering, and the palette knife possesses a handle of rude shape and a thin, flexible blade of ivory. Accompanying them is a framed document on vellum, with the signatures of their successive owners, headed by van Ruisdael's. It is given by him at Haarlem on May 14th, 1670, and subscribes the statement that he bought these articles (which he names)—along with some chalk and ochre, that have vanished—at a public sale in Amsterdam in 1669, from the estate of Rembrandt van Rhyn, Hermansz. He says that they were in daily use by the great Master, out of respect for whom he will always treasure them, and he further suggests that succeeding owners should also attach their signatures



CONNOISSEURS

THE "CONNOISSEURS"

FROM "KAY'S ORIGINAL PORTRAITS"

of the collection. As to this apparently they did. Kunsacker's collection, including the mah-stick and palette-knife remained in the possession of his heirs until his death in 1831. In 1777 Constantin Netscher's name appears to the statement that he had bought them from the Kunsacker family. In 1742 L. van Gool says he bought them at the Hague. They were in the hands of Albertus Brondgeest in 1711. W. P. Pieterman (presumably Jan Willem Pieterman) bought them from an art dealer in the Hague in 1832, and they passed shortly afterwards to his pupil, Heymans. In the Heymans family they remained until quite recently, when they were sold in Holland, and came to this country.

An art-lover has secured these relics of the art of Rembrandt for the nation, and generously offered them to the National Gallery. Sir Charles Holroyd, the Director of the National Gallery, now awaits the sanction of the gift by his Board of Trustees.

Philately, collecting, and collecting is an art—is trebly rewarded. Besides the education a connoisseur acquires (a collector is always learning and finding out new things), and the delight his treasures afford him, he discovers that, from a purely mundane point of view, the labour and pains his collection has cost him is more than repaid. A good illustration of this truth is given by the recent sale of the late Earl of Crawford's collection of British postage stamps for £20,000. The purchasers were Messrs. Edwin Healey and Company, the well-known stamp dealers of the Strand, and Wormwood Street, City, who acted on behalf of Mr. R. B. Sparrow, of Talvbont-on-Usk, Brecknockshire. This will be noted down in the pages of philatelic history as the record price paid for a collection of stamps of any one country. A United States collection which was also formed by the late Earl remains in the hands of the present possessor of the title.

The late Lord Crawford, whose library of philatelic books was bequeathed to the nation, was during the last fifteen or twenty years of his life one of the most prominent of English stamp collectors, says *The Times*. With a thoroughness which was characteristic of him as a collector of rare books and Napoleoniana, he spared no pains or expense in this pursuit. He mastered the intricate niceties of scientific philately, and became regarded as one of the greatest living authorities on the subject.

The British series now purchased by Messrs. Healey consists of tens of thousands of stamps, for, to begin with, there are over 200 reconstituted sheets of 240 stamps each. It comprises, as a whole, a collection

of proofs, essays, and trials of early British stamps up to the last issue of King Edward VII., and many of these are unique. One of the gems of the collection is a sheet of the first 1d. black stamp with "V.R." in the upper corner; this is of extreme rarity. Another is the nearly complete sheet of the 2d. blue, 1840 (no lines), and in splendid condition. A further remarkable feature of the collection is the complete set of imprimatur proofs of all British stamps issued, each stamp having the plate attached. This is the only set in existence bearing the plate numbers, and is almost priceless. The Telegraph stamps contain all the rare varieties, in used and unused condition. The collection of College stamps is considered by experts to be the finest in existence.

The whole collection has a special and personal interest, inasmuch as it has been annotated with autograph notes by the late Earl.

After the new owner has supplied his own wants from the collection, it is understood that the remainder will be placed on the market by Messrs. Healey.

During the last thirty-five years a large number of big stamp sales have been effected. In 1882 £8,000 was given for Judge Philbrick's stamps, among which were the two exceedingly rare "Post Office" Mauritius. In 1894 Mr. M. P. Castle sold his Australian stamps to a firm of London dealers for £10,000; and Mr. R. Ehrenbach, a London merchant, disposed of his stamps to the German Empire for £6,000. In 1909 Mr. W. H. Peckitt paid £24,500 for Sir William B. Avery's collection of the postage stamps of the world.

THE Metropolitan Museum of New York has recently acquired three important Italian paintings, including a *Pietà*, by Carlo Crivelli, New York's Gain a panel 28 in. by 24 in., with half-length figures. It was originally in the Bisenzo collection at Rome, when it was known as a Mantegna, and was purchased by the late Lord Dudley, who lent it to Manchester in 1857, and on two occasions to the Old Masters at Burlington House, 1871 and 1892. Mr. Berenson enumerates it among the genuine pictures by this artist. At the Dudley sale at Christie's in June, 1892, this *Pietà* fetched only 330 guineas.

The second Venetian picture is described as Moroni's *Portrait of Bartolommeo Bongo*. Probably the artist is not the more famous Giovanni Battista Moroni, but Giovanni Francesco Morone, by whom a portrait of Bartholomeus Bongus was exhibited at the British Institution in 1861 by Lord Fauntleroy. The third picture is a picture of two boys by Tintoretto.

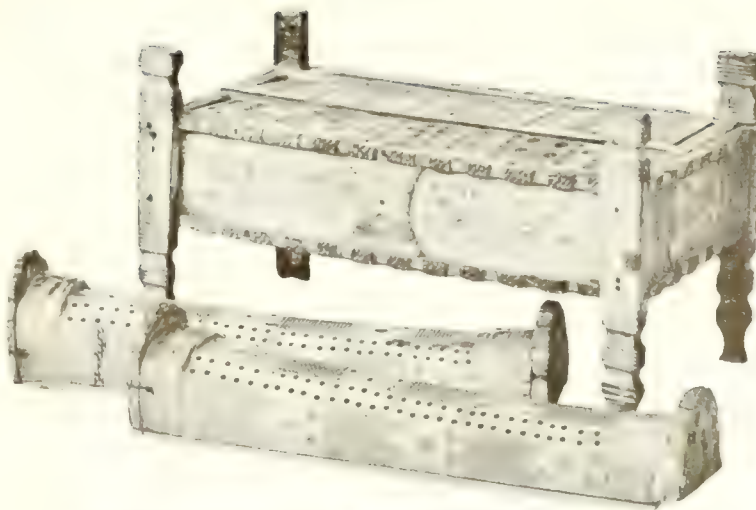
French Prisoners' Work

IN your issue for May, 1913, you published an article of mine upon "Straw-Plating and French Prisoners' Work" with many illustrations. Since then I

have acquired other examples of the work of these ingenious foreigners, who were detained upon our shores much against their will—a box of dominoes, evidently made from beef bones. The exterior is elaborately worked, and would form a cribbage board; the legs are "Empire," much in vogue at that period. The two lids (if I may so name them) run in a fine groove, the outside being scraped and polished, the inside left in its natural state. The box contains a great number of dominoes, the "doubles" running much higher than those now in general use. They have all evidently been made from pieces of bone saved from the prison joint.

The Wisdom of Solomon

THE wisdom of Solomon is proclaimed in a two-fold manner on the east main staircase of the Victoria and Albert Museum, where recently have been placed ten English tapestries of the sixteenth century. They consist of panels embroidered with wool and silk on canvas



BOX OF DOMINOES MADE BY FRENCH PRISONERS. OPEN.

depicts the Judgment of Solomon. In it the king is seen upon his throne, sceptre in hand, facing the spectator. On either side of King Solomon is an attendant. A soldier enters on the left bearing the infant.

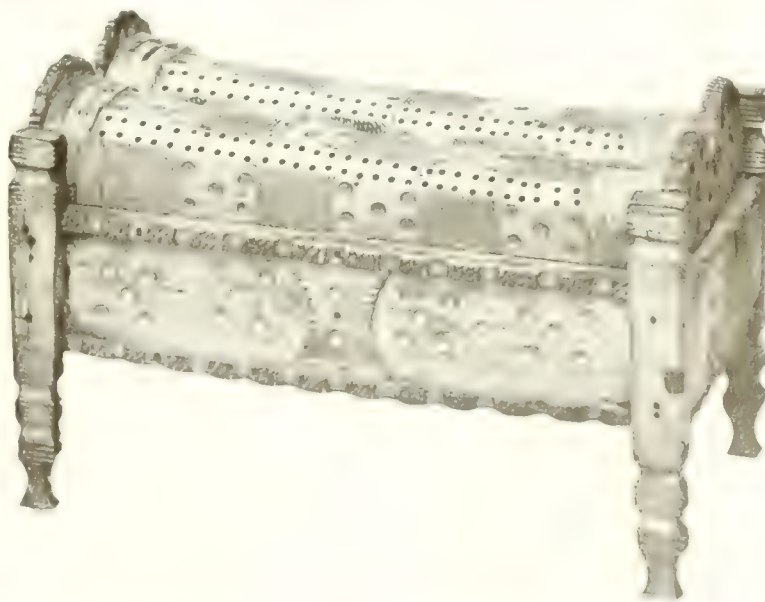
The true and the pretended mother are represented, the former imploring the king upon her knees, and the latter advancing with a happy countenance. In the background are trees and buildings. An ornamental border at the top and bottom complete the work.

The largest of the panels has a central scene representing seven persons, several of whom are seated at a banquet.

Another of the panels seems to represent Queen Elizabeth herself bearing her sceptre and surrounded

by courtiers. Of the rest, several appear to be illustrations of scenes in one of the old romances.

All the panels are made of canvas, the embroidery of which is done from an original of the period of the tapestries.



BOX OF DOMINOES MADE BY FRENCH PRISONERS. CLOSED.

Robert Browning's Bookcase

ONE of the most interesting and valuable pieces of furniture in the collection of the Connoisseur is the bookcase which was made for Robert Browning by the sculptor, John Gibson. It is a masterpiece of the art of the day, and is a fine example of the work of the sculptor. The bookcase is made of wood, and is decorated with carvings of figures and animals. It is a very large and ornate piece of furniture, and is a fine example of the work of the sculptor. The bookcase is made of wood, and is decorated with carvings of figures and animals. It is a very large and ornate piece of furniture, and is a fine example of the work of the sculptor.



ROBERT BROWNING'S BOOKCASE

the bookcase was completed, with a "four bookcase" for the collection of Mrs. Browning. The bookcase was made for Mrs. Browning by the sculptor, John Gibson, and it is a fine example of the work of the sculptor. The bookcase is made of wood, and is decorated with carvings of figures and animals. It is a very large and ornate piece of furniture, and is a fine example of the work of the sculptor. The bookcase is made of wood, and is decorated with carvings of figures and animals. It is a very large and ornate piece of furniture, and is a fine example of the work of the sculptor.

from its associations with the two poets, the bookcase is an ornamental and well-designed piece of furniture, which bears testimony to Robert Browning's artistic taste. More than any of his other possessions, it reflects the complex personality of the poet. He had created it according to his own fancy, and there is about it a feeling of both England and Italy, the two countries in which Browning lived, and from whence he gathered the themes of nearly all his poems.

A COMPLETE HISTORICAL SURVEY of the work of the Council of the Connoisseur was made from the offices of the Council recently. Compiled by Sir Edmund Curzon, the Clerk to the Council, it reviews the work of the Council from the time of that body's formation. It indicates not only the powers and duties of the Council, but the circumstances in which those powers and duties were obtained. In many cases this historical treatment dates back to early times.

Old Carved Jade

We give an illustration of a small but interesting collection of old carved jade which has recently been on view at the Chinese Exhibition at the White-chapel Art Gallery, and forms part of the "Heathbourne Lodge" collection. The large right and left-hand pieces shown on the top shelf of the showcase are a "Ming" camphor-coloured altar wine-jar and a "celadon"-coloured altar vase respectively, the centre-piece being of "lavender" in the design of a mountain scene on the mythical "Island of Immortality." On the extreme left is a rice-bowl of translucent jadeite.

On the second shelf, in the centre, is a "chaping," or table picture, next it on the left being a Buddhist figure, and adjoining it a vase and cover of "turtle-tat" colour, with design carved in high relief of the "Dragon and sacred gem." Next the screen on the left is a twin vase of pure "mutton fat" colour, and close to it a vase of pale green with the "fung-wang" bird (the insignia of an empress).

On the third shelf in the centre is a "hsiang lu," or incense burner, with ring handles, "celadon" colour, and of an exceedingly fine polish. Adjoining it on the left are the twin figures of "Unity and



CHINA

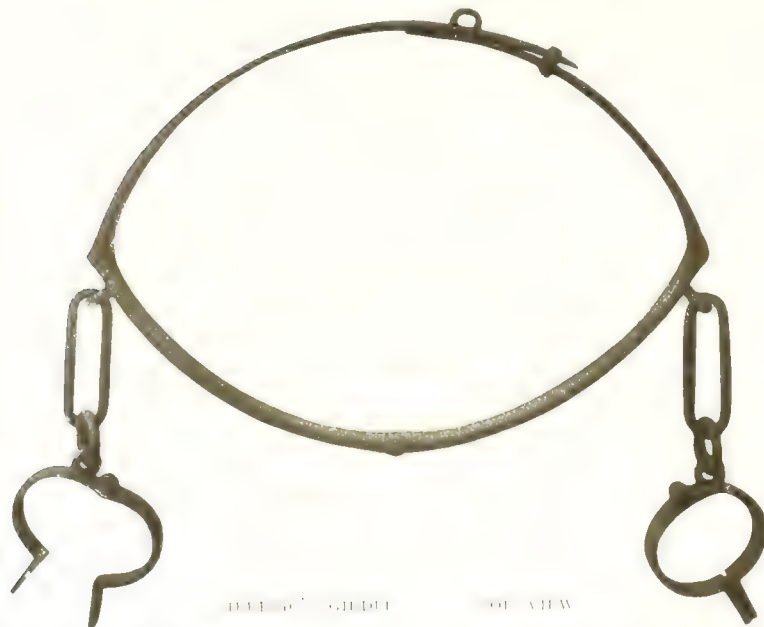
sixteenth centuries, and none later than the seven-

teenth century. Harmony," of lavender colour, and the vase following is a copy of an ancient bronze altar vessel, and on the right of the "koro" is a vase and cover of the brilliant "mutton fat" jadeite so highly prized by collectors. On the extreme left is an artist's water-dish of white, carved in high relief in the form of a lotus flower, and formerly in the Taylor John Edward Taylor collection. At the back of the left of the centre is a copper and ormolu gilt figure of the Goddess of Mercy, and on the right three plaques of "mutton fat" white jadeite, which form part of a "ju-e," or sceptre.

On the lowest shelf is, in the centre, a fine specimen of "Soochow" lacquer of "sealing-wax" red colour, and in front of it another copper and ormolu gilt "god"—a Buddhist figure of the "Lohan" or guardian. Right and left are altar and wine

bronze.

What makes the collection of more interest is that each piece is labelled with full description of its character, dynasty and date, and many pieces being of the fifteenth and



IRON GIRDLE—TOP VIEW

THE photographs shown represent an iron girdle in which a "heretic" is supposed to have been burnt in the thirteenth century at the Lollards' Pit, Marshwood Heath, Norwich. So many suffered in the religious persecutions of that region to have been found there in 1829, and was formerly the property of a warder of the Norwich Castle prison, of whose son it was recently bought for 15s. It is in excellent preservation, and quite complete, with the exception of the padlock with which it was fastened.

A NATIONAL ACADEMY OF ARTS has recently been founded in Lima, Peru, by an old Paris Beaux Arts graduate, M. H. Arias de Solis, which, in compliment to M. Solis's old instructor, is to be called the "Bonnat Academy." The Academy proposes to make known the art of Peru, and its first exhibition will be held in the Museum of the Academy.

A REPORT emanates from Paris to the effect that Rodin is engaged, on what will probably be his last important work, at the Hotel de Biron. It is also stated that the great sculptor is not in robust health.

THE silver vase-shaped caster illustrated is a fine example of the work of Simon Pantin, who flourished at the beginning of the eighteenth century. It is chased with foliage and strapwork on a matted ground in upright panels, and engraved with a coat of arms in a chased laurel-wreath border. Its date is 1709.

"Portrait of Beatrice de Cusance, Princesse de Cante-Croix, Duchesse de Lorraine"

(canvas, 82½ in. by 48½ in.)

SPEAKING of this work, Lionel Cust, M.V.O., says: "In March, 1634, Sir Anthony Van Dyck obtained leave from his royal master to return for a time to his



native country. His patron, the wise old regent, Isabella Clara Eugenia, was dead, and pending the arrival of her successor, Don Ferdinand of Austria, the government devolved upon Prince Thomas of Savoie-Carignan, then commander-in-chief of the Spanish forces in the Netherlands. The Spanish court at Brussels also contained a brilliant galaxy of princes and princesses of the royal house of France, who found it expedient to live for a time beyond the reach of France's dictator, Cardinal Richelieu. The arrival of the new Regent in November, 1634, was the signal for a great assembly of such notable people at Brussels. Among them were the queen-mother of France, Marie de Medicis, and her younger son Gaston, Duc d'Orleans, with his wife Marguerite de Lorraine and her sister Henriette, Princesse de Phalsbourg, sisters to Charles, Duc de Lorraine, one of the finest soldiers and most gallant gentlemen of his day.

"This court circle must have been much excited by the arrival at the house of her sister, Comtesse de Berghes, in Brussels, of the fascinating Béatrice de Cusance, daughter of Claude François de Cusance, Baron de Beavoir, from her home in Burgundy near Besançon. This lady had already attracted the attentions of the Duc de Lorraine, and was therefore sent to her sister at Brussels in order to avoid her exalted suitor. Early in 1635, evidently with this intention, she was married at Brussels to Eugène Leopold d'Oiselet, Prince de Cante-Croix. It must have been just at this time that Van Dyck painted her, as seen in the portrait at Windsor Castle, with her foot on the step of a balcony, attired in black velvet dress and white gold-embroidered silk petticoat, casting a bewitching and amorous glance at the spectators, as she seems to be passing across the scene.

"Indeed, the life of Béatrice de Cusance from this date was one of romance, in addition to some historical importance. After the battle of Nordlingen in 1635, the Duc de Lorraine joined the family circle at Brussels, and became more of a slave to his passion than before. Although the duke himself had for years been married, and Béatrice now had a husband of her own, she posed openly as the *fiancée* of the duke. The death of the Prince de Cante-Croix, in



THE ANNE VAN DYCK, 1635.
BY J. M. S. JANTIN, 1779.

1637, removed one obstacle to their union, and sufficient excuse was put together for trying to obtain the consent of the Pope to the annulment of the duke's first marriage. Without waiting for this, however, the Duc de Lorraine and Béatrice de Cusance were made man and wife at Besançon, and the lady assumed the name and rank of Duchesse de Lorraine. The Pope, however, pronounced against the validity of the marriage, and refused to grant a dispensation.

"The Duc de Lorraine's affections began to wane, but were revived by the birth to Béatrice of a son, afterwards Prince de Vaudémont, and a daughter, Anne, afterwards Princesse de Lillebone. For a time all went well, but the duke was soon attracted by other charmers elsewhere; while Béatrice gave cause herself for jealousy on this account, one of her lovers being the young Prince of Wales, afterwards Charles II. The Duc de Lorraine was taken captive to Spain, and kept there some six years. Béatrice, however, never faltered in her intention of becoming Duchesse de Lorraine by hook or crook. When the duke was released she reiterated her claim, goaded the

more by the duke's frequent desire to marry somebody else. At last, when actually on her death-bed, she obtained her wish, and was legally united to her inconstant lover, who was at once released from his bonds by her death on June 5th, 1663. She was buried at Besançon, and her husband soon after, at the age of sixty, took another wife, who had only attained the age of thirteen.

"The story of Béatrice de Cusance is hardly edifying; but Van Dyck has immortalised on his canvas the fascination which she exercised over the wayward duke, to say nothing of incidental admirers. *Tout comprendre est tout pardonner*, and one can forget her frailties in the admiration of her portrait.

"It is uncertain when the portrait came into the royal collection. Judging from the verses addressed to it by the poet Richard Flecknoe, the portrait must have been in the possession of Charles II. It may have been a gift from Béatrice herself, for, besides their reputed *liaison*, Charles had been able to render special service to the Duc de Lorraine after the duke's release from captivity in Spain. The picture, however,

THE HISTORY OF THE
CITY OF NEW YORK
FROM 1624 TO 1898
BY
JOHN B. HOGAN





Growing Demand for Japanese Colour Prints

A COLLECTION of Japanese colour prints, "formed by an American artist residing in Europe," was sold recently by Messrs. Sotheby, and the prices realised went to show the growing demand there is for the work of this remarkable island people. Several by Sharaku made excellent prices; while Bando Hikosaburo, half-length portrait of a male character, fetched a good sum.

English Astrolabe Planisphere

AN unique *objet d'art* has been presented to the British Museum by Mr. Rosenheim, of Hampstead, in the form of a fifteenth-century English Astrolabe Planisphere, doubtless the only known specimen of English make; the engraved stereographic projections of the sphere on the brass discs are for Berwick, Newcastle, York, Nottingham, Oxford, and Dover. Except for the modern needle and label, the instrument

is in its original condition; and it was described in a lecture read before the Society of Antiquaries in 1890 by Chancellor Fergusson. It is said that this particular astrolabe passed through the hands of Chaucer.

MR. BANNISTER FLETCHER, in a lecture at the British Museum recently on the Greek invention of the "Orders" of Architecture, "Orders" of architecture and the origin and evolution of the Doric Order on the mainland and in the colonies in Italy, Sicily, and the Ægean Islands, observed that it was indicative of the modernity and alertness of the Greeks that they displayed such adaptability as colonists, and so readily recognised the importance of providing for religious worship and for recreation. So in all Greek colonies there were temples for the gods and theatres for men. Lantern views of temple ruins at Paestum, Selinus, Corinth, and Athens showed the use, dating back to 700 B.C., of their wonderful invention of supporting column and supported entablature, which make up the "Order." These artistic, beauty-loving Greeks adjusted the proportion of the parts of the "Orders" so delicately that they could no more be

seriously violated without loss of harmony than could the proportions of the human figure. The "Orders" had successfully challenged competition through the centuries; they had invaded all countries, and had just been unveiled on the front of Buckingham Palace. Mr. Fletcher balanced the probabilities as to the origin of the Doric Order, which was grave, severe, and sturdy, *typical of the colonising Dorians*.

A Statue by A. Drury, R.A.

THE Corporation of the City of London have, through the First Commissioner of Works, been presented with a statue of Elizabeth Fry, the prison philanthropist and reformer, by Mr. Alfred Drury, R.A. The donor, a lady, desires the gift to be anonymous. The statue and pedestal will be placed at the top of the staircase, beneath the dome, in the new Sessions House of the Old Bailey.

proximity to the spot—the old gaol of Newgate—in which Mrs. Fry worked so devotedly in the early part of last century.

THE statue of Louis XIV., of which a plaster cast was recently sold in Paris, is only one of many. Indeed, as is well known, at one time His Majesty forbade any other statues than those of himself to be set up in his dominions. The story of the Estates of Béarn is typical. This assembly had petitioned for leave to erect a statue to their countryman, Henri IV., and Louis replied that a statue to himself would be more appropriate. The Estates obeyed, but had the wit to gain their point by inscribing under the monument, "To him who is the grandson of our great Henri."

THE cup and saucer illustrated above are a product of the factory which flourished for a few years at the end of the eighteenth century. Richly gilt, with birds and branches on mottled glass, bears the mark of the factory, A. R., under the glaze.



AN ASTROLABE AND SAUCER

An Arras Cup and Saucer

UNNOTICED, and the owners of old London will deplore the demolition of the observatory No. 35, St. Martin's Street.

The Fall of the House of Newton

Isaac Newton, born in 1642, died in 1726, and was buried in the church of St. Martin's, Vintry, London. His death occurred on September 31, 1726, at the age of 84. He was a great naturalist, and his discovery of the law of gravitation, by which the force of gravity is shown to be inversely proportional to the square of the distance, was a great contribution to science. He was also a great mathematician, and his discovery of the binomial theorem, and his discovery of the law of cooling, were also great contributions to science. He was a great philosopher, and his discovery of the law of universal gravitation, and his discovery of the law of the conservation of momentum, were also great contributions to science. He was a great statesman, and his discovery of the law of the conservation of energy, and his discovery of the law of the conservation of mass, were also great contributions to science. He was a great writer, and his discovery of the law of the conservation of energy, and his discovery of the law of the conservation of mass, were also great contributions to science. He was a great man, and his discovery of the law of the conservation of energy, and his discovery of the law of the conservation of mass, were also great contributions to science.

Denmark's Man of Letters

DR. BRANDES, the famous Danish *litterateur*, who is on a visit to this country, speaking before the Royal Society of Literature, said that, with regard to literature, Denmark had given to England the subjects of one of its most important ancient poems, "Beowulf," and Shakespeare's "Hamlet." In later times the influence of the North had been profoundly and enduringly influenced intellectually by the Danish. It would be difficult to show a corresponding influence of Danish literature on that of England. Speaking for himself, he could say that he regarded his own contribution to the literature of England as a small one, but he presented to his father.

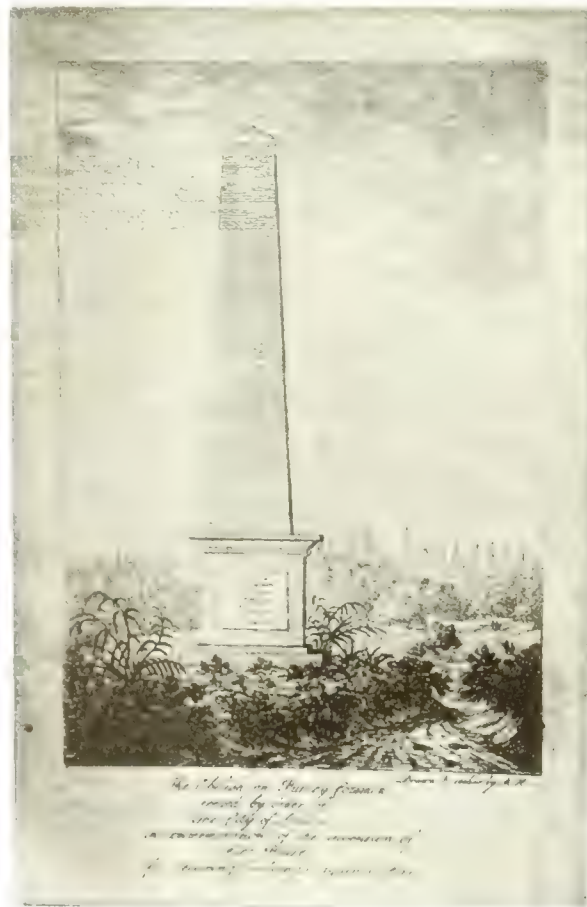
The late Miss Wedgwood

Miss Julia Wedgwood, who died on the 10th inst., was a daughter of the late Mr. Wedgwood, and was a great naturalist, and her discovery of the law of gravitation, by which the force of gravity is shown to be inversely proportional to the square of the distance, was a great contribution to science.

Miss Wedgwood, who was born in 1833, was the great-grand daughter of Josiah Wedgwood, who won time and fortune by his art in pottery. Her father, Hensleigh Wedgwood, was an eminent philologist, and her mother was a sister of Darwin, the great naturalist. Sir James Mackintosh, the philosopher, was her great-uncle. By tradition, therefore, Miss Julia Wedgwood was predisposed towards intellectual interests, and to her heritage of vigorous mental ability she added an original literary talent. Her most noteworthy book was *The Moral Ideal* (1888), in which she studied the development of civilisation from the point of view of ethical ideals. In her review of various nations and epochs the author showed a wonderful grasp of history and literature. Miss Wedgwood was also the author of the *Life of John Wesley* (1870). She carried on her literary activities until the last, and for this purpose she used to rise at four in the morning, thus finding time during the day for the pursuit of her artistic, social, political, and other varied interests.

Obelisk erected in Commemoration of the Invention of Fire Plates

THE enclosed photograph of an obelisk, taken from an old etching recently lent to me, will doubtless be of interest to your readers. Up to now no definite information has been traced as to the name of the originator of the fire mark, and this monument erected in 1770 is also obscure on the point. It is somewhat curious that this obelisk should have been erected so many years after "Fire Marks" were in vogue, as these were being placed in position by the "Fire Office" as early as 1680. This monument is erected on an estate at Putney Heath, in a portion of the grounds which formerly belonged to "Fireproof House," a curious structure now pulled down. By the courtesy of the owner, I have been able to copy the inscription, which is as follows, and is interesting reading:—"The Right Honble. John Saubridge, Esq., Lord Mayor of London, laid the foundation stone of this obelisk one hundred and ten years after the Fire of London, on the anniversary of that dreadful event, in memory of an invention of securing buildings against Fire." - W. F. MANNING

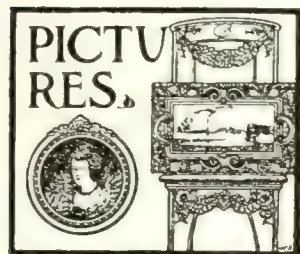


MEMORIAL OF THE INVENTION OF FIRE PLATES



THE sale season of 1813, after providing many sensations during its height, ebbed out somewhat ingloriously, and

neither during November nor December were any noteworthy picture collections dispersed. The sale of pictures and drawings belonging to the late Mr. J. H. Fitzhenry, of 12, Thurloe Place, at Messrs. Christie's, on November 21st, was



not productive of many high prices; but the deceased gentleman by no means specialized in paintings, and his collections of other forms of art were decidedly the more valuable. The following were among the principal items: G. Knapton, *Portrait of a Gentleman*, pastel, 23½ in. by 17½ in., £31 10s.; J. H. Tischbein—perhaps best remembered as being the friend of Goethe—*Portrait of Princess de Courlande, née Comtesse de Medem*, pastel, oval, 14 in. by 11 in., £71 8s.; F. Boucher, *A Cupid Flying*, in red, black, and white chalk, 9 in. by 12 in., £126; and L. J. Watteau de Lille—the nephew of Antoine Watteau—*Masquerade Figures* and *In the Arena*, a pair, Indian ink wash, 8½ in. by 14½ in., £73 10s. The pictures included an Early Italian panel, ascribed to the school of Cimabue, of *The Madonna and Child enthroned, with Saints and Angels*, 18½ in. by 12½ in., £304 10s.; Filippo Lippi, *The Madonna and Child enthroned*, on panel, arched top, 29 in. by 17½ in., £225 15s.; and the Master of the Demi-Figure, *The Magdalen seated writing*, on panel, 14½ in. by 10 in., £136 10s. English pictures were represented by B. Wilson, *Portrait of a Gentleman, in brown dress and cloak, playing a guitar*, £283; and W. Orpen, A.R.A., 1908, *Portrait of J. H. Fitzhenry, Esq.*, 29½ in. by 29½ in., £141 15s. Considering that contemporary portraits are rarely valued by the generation in which they are painted, male portraits more especially, this price was by no means unsatisfactory. Some of Reynolds's finest works, when sold within a generation or two of his death, failed to attain the dignity of double figures.

Of the other pictures sold during the same day the highest price was reached by G. Terburg's *Milking-Time*, 22 in. by 23 in., £966, which is said to have been discovered in a Scotch country house; a second example by this artist, *The Music Lesson*, 29 in. by 22½ in., brought £304 10s.; a Rembrandt, the *Portrait of a*

Gentleman, in dark cloak trimmed with fur, wearing a white turban, on panel, 26 in. by 21 in., catalogued as having come from a convent in Oudenarde in 1825, brought £378; P. Pourbus, *Portrait of a Gentleman and his Wife in dark dresses*, on panel, 37½ in. by 60 in., £152 5s.; D. Teniers, *The Interior of a Cabaret*, on panel, 18½ in. by 24½ in., £252; and A. van Ostade, *The Interior of a Tavern*, signed and dated 1640, on panel, 16½ in. by 21¼ in., £357.

Included among the collection of modern pictures and drawings belonging to the late C. E. Harris, Esq., of Denmark Hill, were the following examples in oil:—Sir Lawrence Alma-Tadema, R.A., *The Siesta*, on panel, 6½ in. by 18½ in., £110 5s.; G. Clausen, R.A., 1907, *Building the Rick*, 41½ in. by 51½ in., £99 15s.; and *An Autumn Morning, Ploughing*, 19 in. by 23½ in., £110 5s.; H. W. B. Davis, R.A., 1882, *Now Eventide Approaches*, 26½ in. by 47 in., £126; Mark Fisher, A.R.A., *The River Vernon*, 17 in. by 23 in., £65 2s.; S. Scott, *The Strand, with St. Mary's Church*, 19½ in. by 31½ in., £110 5s.; Edward Scott, A.R.A., *Folding Time*, 21 in. by 33 in., £105; *The Gleaners*, 34 in. by 23 in., £147; and *Trees Old and Young, Sprouting*, £136 10s.

The modern pictures and drawings dispersed by Messrs. Christie on December 5th came from the collections of the late Thomas B. Holmes, Esq., of Hornsea, East Yorks., and the late W. Pearce, Esq., of Carlton Lodge, Eastbourne, and other sources. Mr. Holmes's collection was wholly of examples of characteristic Victorian art, and suffered from the general unpopularity of this class of work, only three of his pictures reaching the three-figure mark. These were:—T. S. Cooper, R.A., 1878, *A Group of Six Cows by a Stream*, 25½ in. by 43½ in., £131 5s.; H. W. B. Davis, R.A., 1874, *In Artois: Rain clearing off*, 20 in. by 36 in., £120 15s.; and Peter Graham, R.A., 1881, *The Home of the Sea-Mew*, 21½ in. by 15½ in., £120 15s. One of the most popular engravings ever issued in England was *Can't you Talk*, depicting a little girl speaking to a large dog, after George A. Holmes, the prints of which must have sold by thousands during the last quarter of the nineteenth century; the original picture, 15 in. by 20 in., painted in 1875, from which this was taken, realized £54 12s., and the same amount was brought for *An English River*, 11½ in. by 17½ in., by B. W. Leader, R.A., 1878. Among Mr. Holmes's drawings, one by Sir J. Gilbert, R.A., 1878, entitled *Asking the Way*, 14½ in. by 19 in.,

is an artist of some note, who would probably have achieved great fame as a painter had he not during the heyday of his career married a rich widow and dropped pictures for politics. He changed his name and was made a baronet under the style of Sir Nathaniel Dance Holland; his pictures are not unfrequently mistaken for works by Reynolds. A portrait of *Richard Moreton, Esq., of Turkey, seated in his park with his nephew, John Weyland, and his niece Susan*, 28 in. by 33½ in., catalogued as belonging to the Early English school, was valued at £178 10s.; and an equestrian portrait of *John Nourse, Esq., of Woodston, with huntsmen and hounds*, 39½ in. by 49½ in., by that well-known sporting painter, J. N. Sartorius, at £105. The only other picture in Captain Weyland's collection to reach three figures was *A View of the Grand Canal, Venice*, 33½ in. by 52½ in., by A. Canaletto, which realized £546. Among the other properties disposed of during the same sale an English work bore off chief honours. Daniel Gardner is best known as an effective worker in pastel, an example by him in this medium having realized £1,100 in 1908. That his oil pictures are by no means deficient in merit was shown by his *Portrait group of his wife, Anne, daughter of Francis Haward, A.R.A., the engraver, and her two sons, Bouverie and George*, 27½ in. by 35½ in., the property of a great-grand-daughter of the artist, which made £892 10s. Francis Cotes, R.A., was another skilled exponent of pastels, though his work is by no means confined to them; he, too, was represented by an oil picture, a *Portrait of the Hon. Elizabeth Booth, daughter of Nathaniel Lord Delamer*, in an oval, 29½ in. by 24½ in., which realized £378. A portrait of *General Henry Ireton, in armour*, 48 in. by 39 in., by Robert Walker, somewhat larger than the version of the same picture in the National Portrait Gallery, brought £204 15s.; a portrait of Ireton's wife, *Bridget Cromwell*, by Lely, 48½ in. by 39½ in., £189; another, of *Elizabeth Barrett, third wife of David Polhill, Esq.*, 48½ in. by 39 in., £65 2s.; a set of *The Seasons*, four pictures, on panel, 15½ in. by 11½ in., by W. Hamilton, R.A., £183 15s.; and a portrait of *Master and Miss Elliot, with a donkey*, by Richard Morton Paye—on which little-known artist there appeared an article in the December issue of THE CONNOISSEUR—£120.

The foreign works sold included the following:—Sustermans, a pair of *Portraits of Cavaliers*, each 83 in. by 55 in., £262 10s.; *Portrait of a Gentleman in brown dress holding a bâton*, 83½ in. by 56 in., £147; J. de Wit, *Boys blowing Bubbles*, signed and dated 1732, 38½ in. by 32 in., £220 10s.; J. Van Goyen, *A River Scene, with a church and town*, on panel, 18½ in. by 25½ in., £110 5s.; F. Guardi, *Ruins of a Building, with an arch and figures*, on panel, 7½ in. by 5½ in., £189; *Classical Ruins, with figures and boat*, on panel, 7½ in. by 5½ in., £189; and *The Dogana, Venice*, a view of the entrance to the Grand Canal, with gondolas, boat, and figures, 12½ in. by 17½ in., £151.

Included in a sale of modern pictures held by Mr. Dowell at his rooms George Street, Edinburgh, on December 6th, were *Seaton Marsh, Devon*, 72 in. by

48 in., by David Farquharson, A.R.A., £105; and *Paddy among the Old Masters*, 14½ in. by 12 in., by Erskine Nicol, A.R.A., £91 7s.

The dispersal of the collection of mezzotint formed by the late J. W. Grundy, Esq., of Manchester, by Messrs. Christie on December 16th,

Engravings formed the most important item among the sales of engravings before Christmas.

Mr. Grundy was a well-known connoisseur; he had been collecting for over forty years, and had selected his prints with great judgment. The total—£3,600—realized for the 124 lots included in the sale was consequently somewhat disappointing, many of the less important items bringing far less than their real value. On the other hand, one or two of the more popular subjects showed an advance on any previous records. Thus a first state proof of *Mrs. Stables and her Daughters*, by J. R. Smith, after Romney, brought £567, against the previous maximum of £315 at the Ismay sale in 1908; and *Lady Harriet Herbert*, 1st state, by V. Green, after Reynolds, £546, against £535 10s. at the Huth sale in 1905. Other important items included *Lady Rushout and Children*, after Gardner, by T. Watson, 1st state, £76 12s.; *Lady Charlotte Greville*, after Hoppner, by J. Young, 1st state, £65 7s.; *Miss Harriet Cholmondeley*, after Hoppner, by C. Catton, 1st state, £111; *Henrietta, Countess of Warwick*, by J. R. Smith, after Romney, 1st state, £304 10s.; and the following after Reynolds:—*Lady Catherine Pelham Clinton*, whole length, by J. R. Smith, 1st state, £116 10s.; *Viscountess Crosbie*, by W. Dickinson, £14 10s.; *Lady Leverett*, by J. M. A.; *The Snake in the Grass*, by W. Ward, 1st published state, £50 15s.;; *Miss Vansittart*, by G. Marchi, £73 10s.

the latter is believed to be an unique impression, as the plate is undescribed in either Chalonier Smith or Hamilton, and there is no previous record of one having appeared in the sale-room. Among the proofs by Cousins, first states of *Master Lambton* and *Lady Dover and Child*, both after Lawrence, brought £141 15s. and £99 15s. respectively; whilst a proof before the title of *Miss Julia Peel*, after the same artist, brought £84. Of modern mezzotints, *Mrs. Home Drummond*, after Raeburn, by H. S. Bridgwater, at £18 18s., and *Lady Ann Culling Smith*, after Hoppner, by the same, at £15 15s., both showed a substantial advance on the prices at which they were published.

That the taste for fine Morland proofs in colours is not abating was shown in the sale of English and French eighteenth-century prints held at Messrs. Christie's on December 3rd, when a pair of *Morning, or The Benevolent Sportsman*, and *Evening, or The Sportsman's Return*, by J. Grozer, brought £420. Other colour-prints included the following:—F. Bartolozzi, *Lady Smythe and Children*, after Reynolds, £178 10s.; R. Earlom, *Lord Nelson*, after L. F. Abbott, £65 2s.; J. R. Smith, *The Hon. Mrs. E. Bouverie*, after Hoppner, £52 10s.; C. Catton, *Partridge and Snipe Shooting*, a pair, after G. Morland, £86 2s.; R. Dodd, *Pheasant and Woodcock Shooting*, a pair, after G. Morland, £73 10s.; and *Two Figures*, after G. Morland, £73 10s.

Catalogue of the Exhibition of Bookbindings, coloured plates, etc., folio, 1891, buckram, uncut, £7 15s. The other properties included Graves and Cronin, *History of the Works of Sir Joshua Reynolds*, 4 vols., impl. 8vo, 1899-1901, orig. ½-mor., uncut, t.e.g., £48 10s.; Julia Frankau, *William Ward and James Ward*, with portfolio of 40 medallions, etc., folio, 1904, cloth, £10 10s.; and *John Raphael Smith*, with portfolio of 8 reproductions, folio, 1902, £10 15s.

The total of £2,200 7s. 6d. realised by the two day-sale, held at Messrs. Sotheby's on December 2nd and 3rd, of books and autographs belonging to Eliot Reed, Esq., of Hampstead Heath, was largely accounted for by the last-named items. Amongst these were a collection of relics relating to Lord Nelson, inlaid to folio size and bound by Riviere. They included six autograph letters of the Admiral, two of his manuscripts, an autograph letter of Lady Hamilton, and various letters, documents, and engravings. The lot made £124. The lists of the New Year gifts received and presented by Queen Elizabeth, Jan. 1, 1559, written on both sides of a vellum roll, and bearing four signatures of the Queen, brought £64. Among the signed autograph letters were included the following: J. B. Bossuet, Bishop of Meaux, four pages, 4to, dated from Paris, November 24, 1691, to Madame d'Albert de Luynes, £23; Benjamin Franklin, two pages, folio, Philadelphia, March 1, 1755, to Mr. James Parker, on the conduction of lightning by wires, £26; David Garrick, eight pages, 4to, July 9, 1777, to Hannah More, whom he addresses as "My dearest of Hannahs," £32 10s.; Oliver Goldsmith, one page 8vo, in the third person, bound in mor., with two portraits, £25 10s.; Thomas Gray (signed by initials), 1¼ pages 4to, Old Park, July 19th, 1762, to William Mason, his biographer, £25 10s.; Charles Lamb, one page folio, February 24, 1823, to Walter Wilson, £32 10s.; Marie Antoinette, one page 8vo, to the Princess of Condé, £23 10s.; Andrew Marvell, two pages folio, 1671, to Sir Henry Thompson, £22; Sir P. P. Rubens, in Italian, one page folio, 1627, £41; and Jonathan Swift, 1½ pages 4to, Dublin, July 15, 1732, to Benjamin Motte, the publisher of *Gulliver's Travels*, £20 10s. The original autograph manuscript of Wilkie Collins's well-known novel *No Name* was priced at £40; and that of Anthony Trollope's *The Way we Live Now*, with the 18 pen-and-ink drawings made by Sir Luke Fildes to illustrate the work, at £40. Among the books, a copy of the 1573 edition of Sebastian Brant's *The Ship of Fools*, translated into English by Alexander Barclay, printed by John Cawood and containing 118 woodcuts, in the original vellum binding, brought £20—a moderate price for what was recommended by the auctioneers as "probably the finest copy known." Interest was attached to copies of the first and second parts of Bunyan's *Pilgrim's Progress* from the scarcity of the particular editions they exemplified. The former, the 10th edition, sm. 8vo, printed for Nathaniel Poynder, 1685, mor. ex., g.e., by Riviere, brought £15; and the latter, the 2nd edition of the second part—hitherto undescribed by bibliographers—sm. 8vo, Poynder, 1687, similarly bound, £25. Other

works included John Eliot, *Strength out of Weakness, or a Glorious Manifestation of the further Progresse of the Gospel amongst the Indians in New England*, 4to, M. Simmons for J. Blague, 1652, mor., g.e., by Riviere, £22; the sequel to this work, by the same, entitled *A Late and Further Manifestation of the Progress of the Gospel, &c.*, 4to, M. Simmons, 1655, mor., g.e., by W. Pratt, £33; Mrs. Glasse, *The Art of Cookery, &c.*, first ed., folio, 1747, mor. glt., g.e., by Riviere, £15 10s.; and the earliest issue of the first edition of Swift's *Gulliver's Travels*, two vols., 8vo, 1726—with the portrait having the name beneath instead of on the oval—calf gt., £38.

The library of the Venerable W. F. J. Kaye (deceased), Archdeacon of Lincoln, was only noteworthy as containing four early editions of works by Ben Jonson and one by Thomas Dekker, the five volumes realizing £1,130. The principal contribution to this was made for a fine clean copy of Ben Jonson's *Every Man Out of His Humor*, sm. 4to, printed for Nicholas Ling, 1600, which realized £315. This is one of the two earliest editions of the work, the other having the imprint of William Holme, with the same date. A copy of *Every Man out of His Humor*, sm. 4to, Walter Burre, 1601, printed at the Fountaine of Selfe-Love, or Cynthia's Revels, sm. 4to, Walter Burre, 1601, £225; and *Poetaster, or the Arraignment*, sm. 4to, printed for M. L., 1600, £25. All these copies were in remarkably good condition; each measured 7½ in. by 5½ in., and was unbound with rough fore edges. The same size and description applied to a first edition of Thomas Dekker's *Satiromastix, or the Untrussing of the Humorous Poet*, which he wrote in answer to Jonson's *Poetaster*. This was a better copy than the one sold in the Huth sale, and realized £115 against £95.

There were some expensive rarities contained in the collection of books, manuscripts and autographs, the property of a well-known American amateur, which was dispersed at Messrs. Sotheby's on December 10th, and realized £5,186 16s. 6d. The highest priced item was a copy of the first collected edition of *Francoys Villon's Poems*, sm. 8vo, printed in Paris 1532, and finely bound, mor., g.e., by Trautz-Bauzonnet, which made £700; a copy of a later, but very scarce, edition, 12mo, 1533, bound, mor. ex., by Mercier, realized £180; a tall copy, measuring 5½ in. by 3½ in., of the first edition of Isaac Walton's *Compleat Angler*, cr. 8vo, 1653, in a contemporary black morocco binding, sold for £560—a little under half the record price; whilst a first Kilmarnock edition of *Burns's Poems*, measuring 8½ in. by 4½ in., roy. 8vo, 1786, mor. ex., by Riviere, went for the moderate price of £255. One of his manuscript copies, three pages folio, of *The Jolly Beggars* made £200, and another of two of his love-songs, three pages 4to, £95. The original autograph manuscript of Thomas Gray's Pindaric ode, *The Progress of Poetry*, and an additional verse to his Elegy, were bound up with a copy said to be Gray's own of R. Bentley's designs for six of Gray's poems, folio, 1753, mor., g.e., by Riviere; these additions caused the volume to realize the substantial sum of £420.

at the Court of King Arthur, 400 pages, 8vo, made £100. Other important lots included William Shakespeare, the second issue of the third folio with the seven spurious plays annexed, folio, 1664, mor. ex., g.e., by Lloyd, £122; and the original autograph MS. of Swinburne's *Ode on the Proclamation of the French Republic*, with printer's marks, eight pages, folio, £61.

On December 11th and 12th Messrs. Sotheby held a two days' sale of books and manuscripts from various sources. Among the interesting items was a copy of the first London Directory, entitled *A Collection of the Names of the Merchants living in and about the City of London*, 8vo, printed for Sam Lee, 1677, mor., which brought £22; a relic of Thackeray, Dickens and other contemporary writers was afforded by six volumes recording the Proceedings at the Sixth, Seventh, Ninth, Tenth, Thirteenth and Eighteenth Anniversary Festivals of the Royal General Theatrical Fund, 1851-63, four of the volumes being in the original cloth, and the others in the original paper covers, and that for the Thirteenth Festival, when Thackeray was in the chair, which is by far the most rare, being enclosed in a morocco slip case; the lot realized £125. Another Thackeray relic was a copy of his scarce *Flore et Zephyr*, issued as *par Théophile Wagstaffe*, without letterpress, in which Thackeray, disappointed in his hopes of becoming a painter, endeavoured to turn his sketches to some account. The nine plates (including wrapper title) it contains were lithographed by Edward Morton, and the book was published March 1st, 1836, in London and Paris. Its present scarcity may be gauged by the copy described—an unusually perfect one—making £205. An extra illustrated copy of *The Memoirs of Paul Vicomte de Barras*, translated by C. E. Roche, four vols., 8vo, extended to 15 vols., folio, by the addition of portraits, views, caricatures and autographs, which was sold on behalf of Sir Herbert Plumer, Bart., for £350. *The Poets of Common Prayer* noted—an adaptation of plain chant to the first liturgy of Edward VI. by Nicholas Marbecke—4to, with plates, 1830, mor., with a volume of great value, brought £70. Anderson, *The Birds of America*, new and improved, Vol. I. III., in 7, 350 coloured plates, 1826, bound in 10, 17 1/2 x 11, old rus. gr., £200. Gould, *Birds in Australia*, 7 vols., coloured plates, 1848-69, six vols. in 1/2 mor., g.e., the supplement in five parts as issued, £165; Shakespeare's second folio, fol., printed by W. Stansfeld, 1823, and Napoleon I. copy of *Revue de France*, 1806, with frontispiece and 36 plates, 1806, 16 1/2 x 11, 1/2, old rus. gr., red mor., with leather slip case, containing the title of each volume, £120.

Among the objects of art, a group of the most important of the collection of the late Walter Behner, Esq., of Exeter, and Messrs. May, were sold, when 16 objects were offered for a total of £7,437. A Jacobean oak side-table, the frieze carved with a group of figures, and the Dragon, £1,100; a French 18th century mahogany

tapering baluster legs, 9 feet long, realized £1,050; a small narrow clock by Thomas Tompion, London, with brass dial, in tall walnut-wood case, slightly inlaid, 6 ft. high, £136 10s.; an Adam mahogany sideboard of serpentine shape, with carved foliage border and carved legs on claw feet, 7 ft. 6 in. wide, £162 15s.; a pair of Adam mahogany pedestals, carved with rams' heads, etc., 52 in. high, 22 in. diam., and a pair of vase-shaped knife boxes, *en suite*, £152 5s.; a Chippendale mahogany settee in the Queen Anne taste, the back carved at top and the arms terminating in lions' heads, on carved cabriole legs and claw-and-ball feet, 63 in. wide, £294; a German table clock in rectangular brass case with numerous dials, 19 in. high, 17th century, £136; and a French small secrétaire in black lacquer with Chinese landscapes in gold, mounted with chased ormolu borders, 26 in. wide, £120.

The late Mr. A. G. Storr's collection of old English furniture, Chinese porcelain and Persian rugs, dispersed by Messrs. Christie on December 10th and 11th, proved to be of greater value than his pictures. The item which provoked the greatest competition was the Master's chair of the Fruiterers' Company, a mahogany arm-chair of the Chippendale period, of unusual size, most elaborately carved, supported on carved cabriole legs and terminating in ball-and-claw feet. The Fruiterers' Company endeavoured to regain their lost possession, which is said to date from about 1740, but the final bid of £945 was against them. A Beauvais tapestry fire-screen woven with Dutch peasants dancing, in rosewood frame with chased ormolu borders, 48 in. high, 32 in. wide, made £204 15s.; a 16th century Persian rug, 9 ft. 6 in. by 6 ft., £367 10s.; and a Chinese bottle of apple-green, with compressed oviform body and cylindrical neck, 17 in. high, £131 5s.

Captain Weyland's collection of porcelain, sold by Messrs. Christie on December 17th, included a pair of old Worcester small two-handled vases and covers, painted with birds in oval panels, with gilt scroll borders on mottled blue grounds, 6 in. high, £163; and a Chinese dinner service—Kien Lung—of 143 pieces, enamelled with a European coat of arms in colours, in gilt scroll mantling, and with flower sprays in famille rose, £336. Among the tapestries sold on the same day by the order of the trustees of the will of the late H. G. Brandreth, Esq., of Dunstable, a set of three panels of Gobelines woven under Lefevre, and depicting Bacchanalian and classical subjects on oblong panel, 8 ft. high, 11 ft. wide, another 8 ft. high, 8 ft. 11 in. wide, and the third 8 ft. high, 7 ft. 6 in. wide—brought £1,575; whilst a pair of upright panels of Brussels tapestry, belonging to an anonymous owner, woven with the arms of King William III., with classical figures and military trophies, one signed I. Coenot and the other Jancobus—one 9 ft. 6 in. high, 7 ft. 10 in. wide, the other 9 ft. 5 in. high, 7 ft. 8 in. wide—made £1,365. At the same sale a copperware dish, decorated with fleur-de-lis and conventional foliage in trellis border, inscribed by Thomas Fort and maker, realized £141 15s.

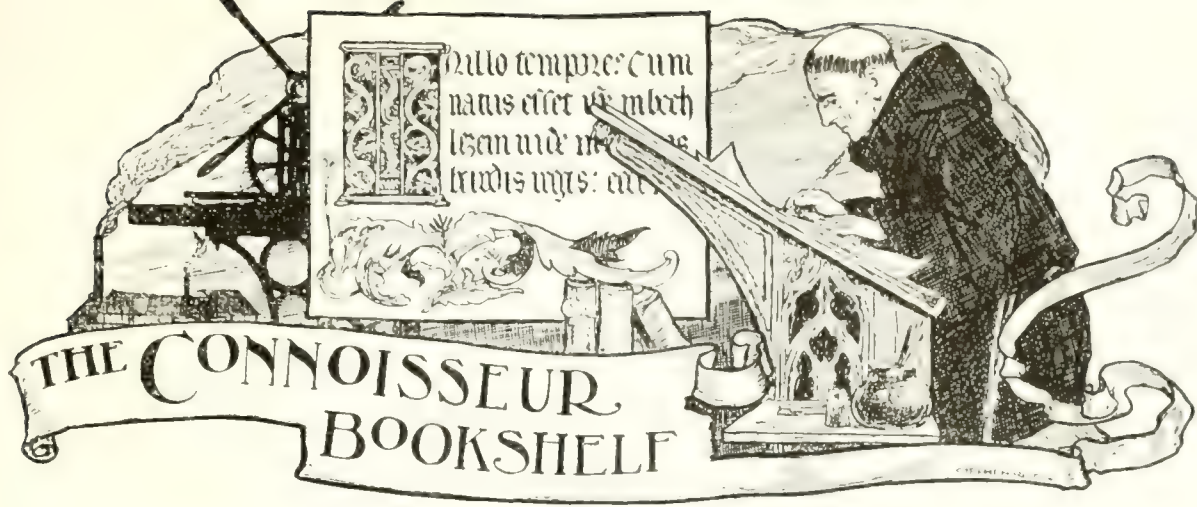
Furniture and Objects of Art

Continued from page 11



SWANSEA PLATES

THE "GOLD CHINESE CHINA," BY MRS. WILLOUGHBY HODGSON, GEORGE BETH AND SON



THE two sumptuous volumes in which are enshrined Signorina Elisa Ricci's account of *Old Italian Lace*

"*Old Italian Lace*," by Elisa Ricci. 2 Vols. (William Heinemann £6 6s. net)

offer a wealth of illustrations of the lace-maker's art which are unexcelled by those of any similar publication. Altogether over eight hundred examples of lace-work are illustrated, and in every instance the illustrations are sufficiently large to fully illustrate

the details of the pattern exemplified, a large proportion being full-page plates. Not the least interesting are the reproductions of pictures by old masters, chiefly of portraits, in which lace figures as part of the costume of the subject, or as an ornamental adjunct to some of the accessories. In this many of the earliest patterns

and forms of lace are shown which would otherwise be unrecorded. In several of these, when monochrome has not been sufficiently explicit for the illustration of the theme, colour has been employed, and these colour plates are among the best of their kind, whilst in others photogravure has been used to good effect. The book may be described as a beautiful work on a beautiful subject; whilst Signorina Ricci's letterpress, if somewhat overshadowed in importance by the superb series of plates, is both interesting and adequate. The work is divided into two parts, the first volume being devoted to needle-made and the second volume to bobbin-made lace. In a sense the volumes may be regarded as distinct works, as the themes are treated separately, and each volume is entirely self-contained.



REMAINS OF THE SO-CALLED TEMPLE OF VEESTA, FROM "PRINTS IN ARGENT OF THE TEMPLE OF VEESTA"

the linen fabrics, confined to the common table-linen, came into vogue among the upper classes during the later Middle Ages. In the fifteenth century washable body-linen began to be generally used, and presently people felt the necessity of having some washable adornment attached to it. For at first, and indeed throughout the century, women continued to wear the *garnement* worn, of coloured silk and gold on their linen as on rich silken fabrics; but "during the latter half of the century some attempts were made to invent a trimming more suitable for washing fabrics, resulting in a work of white in relief upon white, satin and curl stitches mingled, and nearly always following a line dividing the stuff in even squares, defined by a drawn stitch in open-work. After this first step, expert embroideresses tried new effects in transparencies, and were led unconsciously along the track towards the making of lace, an entirely new trimming, differing from the art of embroidery, which had its origin in the East, in that this novelty had the good fortune to be born in Venice and in the fifteenth century—that is to say, in a place and at a time when work of all kinds took an artistic form."

In this account of the origin of lace Signorina Ricci controverts those authorities who would place it back into ancient history, setting it down as an invention of the Egyptians. To the claims advanced on behalf of the latter people, which are mainly supported by the alleged discovery of some fragments in tombs belonging to the eighth and ninth centuries B.C., the authoress replies that "these examples, besides being very few in number, are not unquestionably genuine. The point is not of much importance, save perhaps to emphasise the facts that lace-making did not emerge from an embryonic state in those distant ages, and that it died out and perished completely." The evidence which would seem to invest lace with an earlier origin than that of the late fifteenth century is equally inconclusive. It is chiefly based on the representations of lace which are said to occur in early pictures; but Signorina Ricci has closely examined the examples adduced, and is able to show conclusively that the so-called lace is merely embroidery. The truth is that early lace was a development of embroidery, so closely allied to it that it is difficult to say where one ends and the other begins. An embryo form from which lace developed — "a phantom of lace" the authoress calls it—is shown in the specimen of open-work stitch, used for joining seams in shirts and pillow-slips, depicted in a fresco by Gozzoli, dated 1465. It is only a small insertion of two meshes stitched to the hem of the coverlet in which St. Monica has her last vision. Real lace makes its first known appearance in pictorial art in a fresco, *Content of the Family of Giovanni di Bentivoglio*, painted by Lorenzo Costa in 1488, a detail of which is given showing Bentivoglio's three daughters, who have at the necks of their gowns various insertions of laces which are supposed to be the trimmings of their chemisettes. That this plain lace simply embroidered in linen-stitch should have been held good enough to

ornament the gala attire of princesses, and that it was carefully reproduced by the painter, shows that at the close of the fifteenth century the first specimens of lace were rare and were prized for their novelty.

The earliest Italian forms of lace, *modano* or *laci*, drawn thread work, and *buratto*, were closely akin to embroidery. It was early recognised "that the only thing which gives variety, lightness, and beauty to white thread work on white linen was transparency, and embroidery was executed on materials of extraordinary delicacy to attain this quality." Already efforts were being made to find a method representing light and shade by means of heavy stitches on the light foundation, still further lightened here and there by perforations made by pulling the stitch. But when workers desired to make the design clear upon thicker fabrics, it was necessary to find a means of detaching the outline from the groundwork and lightening this by some artifice, and so the step was taken of interrupting the close substance of the linen by transparent slips. Once this was done, "the glowing fancies of expert embroiderers led them to trace the most varied geometrical figures in linen-stitch among the square meshes, which were soon to be further embellished with foliage, ornaments, animals, figures, and whole histories."

By reason of the easiness of execution of both mesh and linen-stitch, this sort of lace—the first ever made—never fell into complete disuse. It is too long a task to follow Signorina Ricci into the early developments of the art, the introduction of drawn linen work, and the use of coarse linen called *buratto* "for the quick and easy attainment of the drawn thread effect." Drawn thread work led rapidly to cut linen, which prepared the way for "Reticello," and after that came "Punto in Aria"—a stitch in the air—which may be regarded as the culmination of needle-made lace.

Needle-made lace was largely the work of the rich, all the ladies of Venice, and the other countries to which the fashion spread, beguiling their leisure by its production. Bobbin or pillow-made lace, which was introduced later, was not so aristocratic in its origin; it "was born and flourished among the women and girls of the middle-classes and the populace." Its invention is claimed by both Venice and Flanders. Signorina Ricci advances a considerable amount of evidence to show that the former country has best claim to the honour, but in Flanders, even if they did not invent, they produced a linen thread for its manufacture which in fineness transcended any of the threads made in Italy. The great charm of the Italian bobbin laces is less in their delicacy than in the beauty, originality, and freedom of their design. In its manufacture, as in that of needle-lace, Venice again took the lead, and Venetian patterns were imitated throughout Europe; but the Venetians appear to have kept their patterns for bobbin-lace too much apart from those intended for needle-lace, a distinction which may have preserved the beauty and quality of the former, but which hindered its progress and evolution, and the city was presently outdistanced in the manufacture by Genoa. Space will not permit one to follow

Sigourney Rice into her description of the distinctions and characteristics of the various kinds of old lace made in the different Italian cities, but her account of them, helped as it is by the profusion of excellent illustrations, constitutes a thorough exposition of the subject, and her book may be confidently recommended for perusal and study to all those who are interested in beautiful lace.

"Old English China," by Mrs. Willoughby Hodgson (G. Bell & Sons. 25s. net)

MRS. WILLOUGHBY HODGSON'S latest work on *Old English China* will add to her reputation as a writer on ceramics. Without going very deeply into the subject—which would, indeed, be hardly possible with such an extensive theme—she conveys a substantial amount of knowledge in a pleasant and interesting manner. Her book, instead of being a general history, is composed of a series of separate monographs on all the principal English factories, which adds to its handiness as a work of reference. There is an additional chapter on "How to arrange and use Old China," which contains some valuable hints on the subject, and another on "A Plea for the China-closet," which is more utilitarian in theme than its title would imply. The volume is well mounted, and the plates in colour exceptional in quality. For the half-tone blocks so much cannot be said, however they partake of the attributes of Longfellow's little girl, who, "when she was good, she was very very good, and when she was bad, she was horrid." A few of them are either taken from poor negatives or badly printed, and are quite out of keeping with the otherwise high character of the book. In her letterpress, Mrs. Willoughby Hodgson seems more at home with the older and best-known factories, though for this, considerations of space may be largely responsible, for it is obviously impossible to write as interesting or as full a monograph in one or two pages as in a dozen or twenty. Amongst her best chapters are those on Bow, Chelsea, Derby, "The Fry Collection of Bristol Porcelain," "William Littler and Longton



ADY WITH G. H. A. L. C. H. O. N. P. H. I. L. L. I. C. A. IN THE NOTTINGHAM ART MUSEUM

Thames," "Pardoe at Nantgarw," some of which have already appeared as articles in THE CONNOISSEUR and elsewhere. In these the author is able to give not only a history of the factories concerned, but also an account and description of the pieces produced, which will serve as a useful guide to the collector. As regards some of the factories which are still in existence, the author has hardly sufficiently alluded to the fact, a somewhat important point, for in many instances the modern firms produce similar wares and use the same trade marks as their predecessors, so that the marks are no guarantee of the age of the pieces to which they are affixed, and the collector has to be guided by other and more tangible signs. Mrs. Willoughby Hodgson, however, may be excused this oversight, as her book is obviously less intended as a guide to the advanced collector than as a general introduction to the various kinds of old English china, and as such it is excellently adapted for the purpose. To have explained the more modern factories would have necessitated a far bulkier volume, or, rather, a succession of them, for English china is a most complicated

theme owing to so many of the factories imitating each other's productions; and in cases where a factory became extinct, its moulds were often secured and used by the imitators. Modern imitations of some of the more popular types have also been extensively manufactured in England and on the Continent—more especially in France. Of these the English pieces are generally frank reproductions, intended to deceive no one, and which will hardly deceive anyone but the veriest beginner. The French reproductions, however, are often of a distinctly different character, the originals being so cunningly counterfeited that it needs an expert to discriminate between the true and the false. Mrs. Willoughby Hodgson, if she does not enter exhaustively into these subjects, by no means neglects them, and an amateur may be well content to trust to her guidance until the time when he is so far

advanced as to require a special and work on each of the
 states of character, we are to write:

IN his survey of *Le monde latin Renaissance*, professor Henri-Georges Weyl, traces some well-trodden

"The Art of
the Italian
Renaissance,"
by Professor
Heinrich Wölfflin
(G. P. Putnam's
Sons. 7s. 6d. net)

anecdotic and historical aspects of schools and periods, he has made a synthetic study of that completed form of art which has been described—mistakenly, he contends—as a return to classic ideals brought about by the study of antique models.” Whether the Professor is right or wrong, and his conclusions as a question susceptible of so many arguments, for and against, that one can only repeat Sir Roger de Coverley’s well-known dictum: “that much might be said on both sides.” Yet in approaching such a complicated theme one feels that it is unwise to view it from only a single standpoint, for it is impossible in this way to gain a full idea of it. Professor Wolflin shows that Cinquecento art is a legitimate development of Quattrocento, but he fails to take due account of those extraneous influences which helped it to develop in this particular manner, and so his book must be accepted less as a judicial pronouncement than as the plea of a clever advocate who has brought forward only those facts which he thinks necessary to establish his case. These facts, however, are of the utmost value to the student of Renaissance. They include a clear exposition of the methods of the leading painters of the period and the rules which guided them in the composition of their individual pictures, while the Professor’s criticisms of their merits are at once acute and discriminating. The volume is well illustrated, and is compact and handy in form.

MR. WALTER TYNDALE, R.I., is among the few
 whose latest and most interesting book, as well as

"An Artist in Italy," by Walter Tyndale, R.I. (Hodder and Stoughton 20s. net)

of places likely to be accessible to him instead of tantalizing him with a description of scenes into which he is not permitted to enter. It is a more useful form of travel literature than the ordinary guide-book of Tuscany; better, indeed, than an ordinary guide-book, because the information is more pleasantly conveyed and the volume is enlivened with the author's own experiences and informed with an artistic knowledge not likely to

compilers. The most important feature of the work, however, is unquestionably the twenty-six full-page plates in colour reproduced from drawings by the author. The themes are such as afford full scope to Mr. Tyndale's pleasing and facile brush: cool-looking interiors of churches, outdoor scenes in the noonday glare, gorgeously blossomed gardens and tranquil evening effects, all set down with close observation, and, while in several instances showing strong and vivid coloration, never becoming exaggerated or unharmonious in their tonal quality.

In the centres of some of the older English cities like Norwich, the curious observer is impressed with the

"English Church Architecture," by Francis Bond, M.A., F.G.S., etc. (Oxford University Press 2 Vols. £2 2s. net)

“English Church Architecture,” by Francis Bond, M.A., F.G.S., etc. (Oxford University Press 2 Vols. £2 2s.net)

prodigal allowance of churches, which appears to be quite out of proportion to the necessities of the population. The natural inference is that the inhabitants have largely migrated from the district, and the excess of religious edifices is evidence of a period when it was more densely crowded. That such is not the case is incidentally shown by Mr. Francis Bond in his ably written introduction to *English Church Architecture*. The standard of church accommodation in these old towns was formerly the standard of the whole country, and recalls the time when England “was a land of churches,” probably possessing more religious edifices when it did not contain a fifth of its present population than it does in the twentieth century. Norwich, which has already been cited as possessing too many, at present contains thirty-seven parish churches, yet before the Reformation it contained twenty others in addition; whilst at York, in 1377, “there was an average of a church for every 244 people, of whom probably less than half were adults.” Part of the cause of this overplus of religious edifices lay in the fact that many of them were built for other uses than a church is put to at the present time. The larger churches, almost without exception, were built not for the purpose of congregational worship, but for the use of the clergy and monastic orders. In these, “at short intervals, prayer and prayers were ever being offered to God,” lay worshippers might join in the services if they wished, but for their primary use the humbler parish churches were built, sometimes—as in the case of St. Margaret’s, Westminster, which adjoins the Abbey—side by side with the more important edifices. Thus, besides parish churches and cathedrals, which are practically the only two categories of churches required at present, there were churches of monks, canons, collegiate and other varieties of churches, each variety set aside for a different purpose, and consequently designed on a different principle from the others. To understand medieval church architecture, it is good to know “not only how a church was built, but why it was built, who built it, who served in it, who worshipped in it, and what manner of worship was theirs.” Mr. Bond has given this information very fully in his introductory chapters, in which he has included lists of churches reserved for special purposes.



RINGLAND HILLS, COSTESSEY, NORWICH BY JOHN SEEL COLEMAN IN THE NOTTINGHAM ART MUSEUM

From the planning and construction of these greater churches he goes on to describe the planning and growth of the parish churches, whilst the rest of his monumental work is devoted to a consideration of the different parts of the church structure, such as the vaulting, walls and arches, window tracery, doorways and porches, roofs, towers, spires, and the principles of general design. In a sense, the text is subsidiary to the 1,400 illustrations which accompany it, but this is only because the author has wisely chosen to elucidate the points to which he calls attention by concrete examples. These illustrations are aptly chosen to bring out the architectural features it is desired to represent, and constitute what is probably an unrivalled record of English ecclesiastical architecture. It is difficult to speak in too high praise of the work. Mr. Bond has explored his subject from end to end.

THERE has been issued by Messrs. Batsford for private circulation a handy little *Catalogue of Prints of Views in Rome and Paestum*, by G. B. Piranesi, which records 119 selected examples of this prolific etcher's works, with the prices at which they are offered. It is well printed, accurately compiled, and contains a number of excellent illustrations. Piranesi's works, thanks partly to Mr. Arthur Samuel's excellent monograph on the artist, are now enjoying a greater popularity than at any time since the great classical revival

of the eighteenth century, which he was one of the chief instruments in promoting. His prints then were largely sought for as records of classical design, and he was, perhaps, less appreciated as an etcher than as an archaeologist. It remains to posterity to do justice to him in the former respect. Directly or indirectly, he has exerted a profound influence on modern etching, anticipating in his best work many of those qualities which received fuller exemplification by the needle of Meryon, and being perhaps the first of the moderns to express topography in the terms of art.

THE well mounted *Illustrated Catalogue of the Permanent Collection of Pictures, &c., at the City of Nottingham Art Museum*, a new edition of

"Illustrated Catalogue of the Permanent Collection of Pictures, &c., at the City of Nottingham Art Museum"

which has just been compiled under the supervision of Mr. G. H. Wallis, F.S.A., the art director, is an interesting record of what is undoubtedly one of the finest of our great provincial art collections. It now comprises about 800 items, which adequately illustrate the leading phases of modern English art, besides affording a representation of some of the best of the older school of British painters, and including examples of the work of the great old masters. The volume is illustrated by sixty excellent half-tone blocks, whilst the records of the pictures are accompanied by short biographical notices of the artists, compiled with care and accuracy. Though, like most



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In galleries, the collection includes works of popular and ephemeral types, the proportion is smaller than in museums, and most of the examples are of a character that does credit to the taste of the donors and the director of the gallery.

The issue of the second volume of Mr. Algernon Graves' *Century of Loan Exhibitions, 1813-1912*, serves

"A Century of Loan Exhibitions," by Algernon Graves, F.S.A. Vol. II., H to Q (Published by the Author £5 5s. per vol.)

to emphasise the art of this important work, which all those who are interested in tracing the pedigree and ownership of works by old and modern masters will be impatient to see completed. It forms a record of the majority of the important pictures belonging to private owners in England during the past century; and, in the case of English masters, furnishes

a more exhaustive list of the artists' works than is generally to be found in their biographies. The present volume comprises list of works by those artists whose names fall between the letters H and Q, and thus includes such important records as those of Hals, Hobbema, Hogarth, Holbein, Hoppner, Lawrence, Millais, Morland, Murillo, and Ostade, besides others of scarcely inferior interest. Many of these lists have been largely reinforced by extracts from catalogues of exhibitions confined to the

work of a single master, which have been held in various provincial centres—a most useful addition, for such catalogues are apt to be overlooked by the London connoisseurs, and are consequently generally more rare and inaccessible than those of London exhibitions. A case in point is afforded by the list of pictures by W. J. Muller, where of 259 items recorded no less than 191 are taken from the catalogue of the great exhibition of this artist's works held at the Birmingham Art Gallery in 1896. Unfortunately in this instance Mr. Graves appears to have taken his extracts from an early edition of the catalogue, in which the sizes of the works shown were not recorded and one or two of the exhibits omitted or wrongly described. Thus the more important of the two portraits of Müller by Nathan Branwhite is not included, and the latter's Christian name is incorrectly given as Richard. Few critics would venture to suggest that Mr. Graves should have omitted the record of such an important exhibition from his work, yet its inclusion inevitably leads to the query why one or two "one man" exhibitions of practically equal importance should have been left out. Such, for instance, was the David Cox exhibition held at the Liverpool Art Club in 1875, which comprised 434 examples by the artist. The Alfred W. Hunt exhibition at the Walker Art Gallery, Liverpool, in 1897, might also have some claim for consideration, as recorded in the New Gallery Exhibitions for 1897.

and 1800-1900. Mr. Graves appears to have omitted several pictures, an oversight into which he so seldom falls that one fancies in these particular instances the extracts relating to a small batch of artists, whose names begin with the letter M, have been mislaid by the printers. Among the painters whose records have thus been curtailed are Nicholas Maes, George H. Mason, George Morland, Albert Moore, Sir Antonio More, and W. J. Müller. In no case, however, were there more than one or two works by any of these painters shown, so that the necessary corrections can be added in a line or two of addenda. It is, of course, practically impossible in a work which, like this, contains nearly 30,000 items in each volume, to avoid one or two slips of this character, and the small number which have come to light under a close scrutiny is a conclusive proof of the care with which Mr. Graves has carried out his prodigious task. In the third volume will be contained the names of all those artists whose names come under the initials R, S, and probably T, a group which includes several of the masters whose work is most profusely represented in English collections—Raeburn, Rembrandt, Romney, Rubens, Turner, and that most prolific of all English portrait painters, Reynolds. We have had an opportunity of seeing the advance proofs of the last-named artist's record, in whom Mr. Graves, as the compiler of the *History of the Works of Sir Joshua Reynolds*, has special reasons for being interested. His list of exhibits by this painter fills 73 pages and comprises nearly 2,500 items, a record which will make the third volume of *A Century of Loan Exhibitions* well worth securing by the fortunate possessors of the *History* merely as a supplement to that valuable work. It is to be regretted that many of the items recorded in Mr. Graves's volumes have reference to works which have now gone abroad, but evidence is afforded that these losses have been balanced—partially at all events—by the lists of pictures by Corot and the other members of the Barbizon school, Israels and the Hague school, and other works by modern foreign masters imported from abroad. Such exchanges of pictures have always been going on; and it has been accompanied by an extensive reappraisal of the valuations of works by various of the masters. A study of Mr. Graves's book reveals the fact that many of the artists popular with collectors fifty or a hundred years ago are now nearly neglected, whilst others then neglected have come into vogue. Another turn of the wheel of fashion may reverse the order of things, in which case the prolific sales of English-owned pictures at high prices which are taking place at the present time will prove not to have been an unmixed evil.

"Hogarth" and "Fragonard": "Great Engravers' Series," edited by Arthur M. Hind
(William Heinemann, each 2s. 6d. net)

IT appears somewhat disproportionate measure for the same sized volume to be allotted to the consideration of Hogarth as an engraver as the one devoted to "Fragonard, Moreau le Jeune and French Engravers, Etchers and Illustrators of the Later Eighteenth Century." The

disparity appears the greater because Hogarth, though a great artist, was by no means a great engraver, the themes of his prints being almost invariably more interesting than his manner of setting them down. As Mr. A. M. Hind points out: "He never finished engravings with that precision that is part of the line engraver's convention. His inventive genius would have found a much more responsive medium in the freer touch of pure etching. As it is, in the majority of his plates, he merely adopted the methods of engraving on which he had been brought up as an apprentice to a freer and hybrid handling, in which graver work was blunted and coarseness while etching seldom had effective play." The work of the later eighteenth-century French engravers was in direct antithesis to this. Their themes were not always worthy of their powers, but whether they worked in line or etching—etching in this instance being commonly represented by aquatint—the greater masters almost invariably attained the finest technical expression of which their mediums were susceptible. Moreover, the late eighteenth century was a period of great fecundity in French engraving, and master craftsmen were numerous. Mr. Hind does perhaps as much justice to their merits as is possible in the space allotted to him, but the compression necessary robs his work of most of its value. The illustrations to both books are well selected, and the plates by Hogarth—whose coarse line is often improved by its reduction to a smaller scale—reproduce very well; those of the Frenchmen, however, lose very much by reduction, and the plates do scant justice to the brilliance and clarity of the originals.

WHEN does age become too frosty "for the blossoming of romance"? Mr. J. E. Crawford Flitch, in his *Little Journey in Spain*, suggests that at fifty-five the blossoming

"A Little Journey in Spain"
Notes on a Goya Pilgrimage, by
J. E. Crawford Flitch
(Grant Richards, Ltd. 7s. 6d. net)

over, yet one doubts if either the historian or novelist would bear him out in this contention. Henri IV. of France was in his fifty-eighth year when his pursuit of Charlotte de Montmorency led him to cross Europe in a war; Swift fifty-six when he broke Vanessa's heart; Sir William Hamilton sixty-one when he married Emma Hart; and Sir Pitt Crawley must have been that age or thereabouts when he went down on his knees to Becky Sharp. With these examples in the background one cannot wholly agree with Mr. Flitch in dismissing the legends which link Francisco José Goya y Lucientes in a romantic connection with the beautiful Duquesa de Alba as wholly "wild and improbable." The author, however, is to be congratulated on resisting the temptation to further embroider this already over-embroidered episode about which so little is actually known and so much surmised. Goya, however, though the main theme of Mr. Crawford Flitch's book, by no means monopolizes the author's attention. During his pilgrimage in search of artist's pictures he turns an enquiring eye towards the Spain of to-day and the

vestiges of the Spain of the past, and in this way is able to set down a vivid picture of Spain and her people which forms a fitting background to the presentment of Goya and his art. One, indeed, cannot understand the great painter's work without knowing something of the environment and influences which helped to create it, for Goya's art, in all its phases, is racy of the soil, and more emphatically Spanish than even that of Velasquez or Ribera. Mr. Crawford Fitch visited all the towns in Spain which are intimately connected with Goya, beginning with Fuendetodos, the little Aragonese hamlet where the artist first saw the light, and ending with Madrid, where much of his best work is enshrined in the Prado. His book gives one of the most vivid ideas of the man and his art that has yet been formulated; and even though the connoisseur may think the divergations into the current life of Spain somewhat distracting, the general reader will probably regard the chapters containing these as being among the most interesting portions of the volume.

"The Message of Greek Art," by H. H. Powers, Ph.D.
(New York: The Macmillan Company)

A PROFUSELY illustrated volume of considerable value to students and a feast of intellectual food to others is

The Message of Greek Art, by H. H. Powers, Ph.D., the author of *Mornings with Masters of Art*. The message is conveyed in simple language, which enhances the charm of the work, which—and this is no mean compliment to the author—could be used with great advantage in the schools where our budding youth crave so earnestly for a clear understanding of things Greek. This is not, however, a history of Greek art, and this Mr. Powers tells us in the first line of his book. He has not set out on a voyage of discovery; on the contrary, he has wandered in the discovered country, and the *raison d'être* of his endeavours is, that the known being so inaccessible, "few enjoy what he has found enjoyable, or feel the inspiration which he has felt." This regret mothered the work. His chapter upon the Ægean civilisation is pregnant with information and shrewd observations, as is also that portion of the book which deals with the question of why the Greeks painted the Parthenon. Plates of vases, coins, statues, and architectural achievements are essential to a publication of this kind, and the author has been singularly successful in this direction, giving the student views of beautiful works which, being so scattered about the world, are inaccessible to the ordinary individual, especially in this age when considerable energy in confined areas is required of the inhabitants of the globe.





NEW HALL HILLET SHAPED CREAM TAWER MASON'S IRONSTONE FLAIES AND COLLET MUG

THEY ARE ALL MADE IN THE MANUFACTORY OF THE IRONSTONE FLAIES AND COLLET MUG





THE second National Loan Exhibition illustrating *Woman and Child in Art* is one of the finest collections of Old Masters brought together during recent years. The scheme of the exhibition is peculiarly adapted

to display English art in one of its strongest phases; for the English school has always been strong in portraiture,

more especially in the portraiture of women and children. In a sense, English painters may be said to be the first who expressed an intimate acquaintance with womanhood and childhood in their works, for the Italian artists always approached the subject with some reserve. Either they idealised woman under the type of the Madonna, or represented her in formal guise, often beautiful, but generally gorgeously decked and unapproachable, so that what may be regarded as the finest representation of Italian womanhood—Leonardo's *Mona Lisa*—leaves

the subject of it an enigma. The same traits which characterise Italian work also, though to a lesser extent perhaps, characterise the work of the other continental old masters. Van Dyck, for instance, invests his feminine portraits with grace and stateliness, but rarely, if ever, with intimate charm. These national traits are exemplified in the exhibition, in which the works shown are nearly

equally divided between English and continental masters. One of the most interesting examples of the former is Raphael's *Adoration of the Madonna*, painted in 1508, and lent by Lady Desborough. The figure of the child, with its "forward, boyish expression," is a frank and unidealised transcript from nature, hardly to be compared with the idealisation of the type. In this respect, the Madonna with her sweet, deep, spiritual expression, that the artist attains a spiritual level which could hardly be matched in British art. The exhibition is held at the National Gallery, London, and is open to the public from 10 a.m. to 5 p.m.



CHILDREN OF THE MADONNA. RAFAEL. ADORATION OF THE MADONNA. 1508. LENT BY LADY DESBOROUGH.

the young Man, is not only a work equally elevated in thought and feeling, but also in its expression, and fully as perfect in quality and the resonant quality of its colour-work. This picture has many of the characteristics of a superb Reynolds, showing, perhaps, more than any of the artist's other works, how largely to him the English painter was indebted for some of his finest characteristics. Reynolds, if not represented by any of his greatest masterpieces, is seen to great advantage, in *Mrs. Bury*, *Mrs. Fetherston*, the fine *Children of the late Viscount Melbourne*, the somewhat faded *John Ainslie* and *Lady Emma Grey*, the handsome *Alexander, 10th Duke of Hamilton*, when a boy, and several other pictures, exemplifying his wonderful variety. Gainsborough's picture of *The Artist's Daughters* is one of his most fascinating presentments of girlhood, whilst his *Mary Bruce, Duchess of Richmond*, if showing the artist's indebtedness to Van Dyck, is a magnificent piece of colour. The finest Lawrence is perhaps the portrait of *Queen Charlotte*, one of his earliest pictures, in which there is more quality of paint and less meretricious brilliancy of effect than in any of his other examples shown. There are several fine Romneys and Hoppners, the best of the latter, however, showing the influence of Reynolds somewhat over obtrusively. One must pass over the Van Dyck, the two examples by Sir Peter Paul, and the other works of famous masters, to go to the surprise of the exhibition, the almost life-sized equestrian *Portrait of Henry, Prince of Wales, son of James I.*, by Isaac Oliver, the miniature painter. This is perhaps the only large oil picture which can with any certainty be attributed to the artist. The work is most interesting as a fine one is almost tempted to regard it as a superb example of native English portraiture painted anterior to the time of Van Dyck. The picture is strongly painted, the coloration fine, and though the composition is somewhat overloaded with detail, this is atoned for by the fine decorative effect of the whole. Such a picture would be an ideal acquisition for the National Gallery, in which the work of early native painters is but too sparsely represented.

THE exhibition of Early English earthenware at the Burlington Fine Arts Club forms a record—a temporary one, alas!—of the beginning

Early English Earthenware

of our native ceramic craft such as it would be difficult to match elsewhere. Whilst fully large enough for adequate illustration, it is not so large as to weary the visitor. The examples selected—for which some of the best public and private collections have been laid under temporary lien—are among the finest of their kind, and, generally speaking, are of a high order of execution, so that one can happily shown displays, if not a different phase of the potter's art, at least a new one, and one that is not often presented to the public eye.

For the most part Early English pottery making, as illustrated by the exhibition, appears to have been indigenous to the soil and little susceptible to foreign influences. It is true that the

homely, and unsophisticated, but in its higher manifestations showing a feeling for decorative effect and colour arrangements which elevates its most able exponents from mere craftsmen to artists. The period of such work, however, is hardly reached until the seventeenth century. Before then, the best craftsmanship was shown in the monasteries, and was probably largely influenced by foreign inspiration and largely executed by foreign artificers. This would especially apply to mediæval tile-work, which reached its highest perfection as early as 1270, when the splendid pavements at Chertsey and Halesowen were laid down. Some fragments of these and other encaustic tiles of the same period are lent by Captain C. Lindsey, which are worthy to rank beside the carved wood-work and stained glass of the same period both in the artistry of their design and the perfection of their technique. A single tile from the Abbey of Le Dale, Derbyshire, of about the same date, lent by Mrs. Hemming, bears for a design twenty-five squares with the alphabet in Lombardic letters reversed. This, if possessing little artistic merit, is of interest as giving an instance of a monastic worker of palpably foreign origin. One would surmise, from the total extinction of encaustic tile making at the dissolution of the monasteries, that the craft was imported from abroad, largely practised by foreign workmen, and never struck firm root here. That it was not wholly used for the adornment of religious edifices is illustrated by the exhibition of a large section of the paved floor of Canynge House, Redcliffe Street, Bristol, in which the tiles are combined in an elaborate heraldic device very beautifully patterned.

In the domestic wares of the same period, of which there are numerous examples, there are so many likenesses apparent to continental and even Asiatic work that one is inclined to ascribe their inspiration, if not their actual manufacture, to the monastic potters. At any rate, they show a higher order of artistic development than that of the wares produced after the dissolution of the monasteries. The few examples of the Tudor period shown, if English in their origin, are hardly English in their characteristics, and one may agree with Mr. R. L. Hobson, who, in his able introduction to the catalogue, ascribes a great portion of the work to Flemish potters settled in England. One does not get to what may be described as indigenous native pottery until the slip-ware of the seventeenth century. In these one feels that one is on firm ground, for, as Mr. J. W. E. Glaser tells us, in his note on the subject in the catalogue, "although slip-decoration is necessarily one of the most widely spread modes of ornamenting pottery, there is a peculiarity, and I might say a charm, about the English slip-ware, which distinguishes them from all others." One would say that a portion of this charm is their homeliness. These posset-pots with their many mouths, curious puzzle-jugs, fuddling cups with their numerous bowls, and toad-mugs with pot toads fashioned at the bottom to surprise the drinker, all bespeak a mirth-loving and hospitable race, and impress us more with the kindly nature of our peasant and

yeomanances
tors than any
number of his
tores. The
greatest glory
of ship-ware,
however, is to
be found in the
great dishes of
which the Toft
family were the
principal mak-
ers. These are
finely exempli-
fied, but many
of the principal
examples shown
have already
been described
in THE CON-
NOISSEUR. For
the same reason
one cannot

linger over the other components of the exhibition—the Delft-ware produced at Lambeth, Bristol, and Liverpool; the wares of John Dwight and his successors, in which an English potter for the first time emulated the best stone-wares of the Continent, and in many respects surpassed them; and the salt-glaze wares which constituted the highest exemplification of English ceramic art anterior to the Wedgwood period. These phases of pottery are all superbly represented at the exhibition, which also includes examples of needlework and furniture. It is unsurpassed in interest by any of its numerous predecessors. The catalogue, which is admirably compiled, is prefaced by a learned and interesting introduction from the pens of Messrs. R. L. Hobson and J. W. L. Glaisher. One only regrets that the display, so well arranged and so perfectly expositioned as it is, could not be thrown open to a larger section of the public than are at present able to avail themselves of it under present conditions.

Little craving for originality is the curse of modern English art. The newer schools of painters are apparently

The New English Art Club

less concerned in producing good work than work which is like nothing that has been produced before. In this they are frequently so diabolically successful that the spectator can only hope the pictures will maintain their quality of uniqueness for all time. The new English Art Club is a peculiar sufferer from this craze; it was formed with the intention of encouraging original art, and might reasonably expect to gather the bulk of the rising talent in the metropolis under its wing. But nowadays rising talent is apt to claim complete independence; no sooner do two or three of the younger artists discover in themselves some latent sparks of originality, than they found a new society, in which they hope that these embryo lights will shine to greater advantage than if



MOONLIT CASTLE
EVENING BY WILLIAM WALKER. AT MESSRS. CONNELL'S GALLERY.

contrasted with
the great
luminaries be-
longing to the
elder societies.
In this way
much of the
rising talent is
being dissipated
in movements,
the failure of
which is obvi-
ous from their
initiation.

The fiftieth
exhibition of the
Society, which
was held at
the Galleries of
the Royal
British Artists,
Suffolk Street,
showed that the

craving for originality of outlook had infected the work of some of the strongest members. Mr. William Orpen, in his most important contribution, had descended frankly to caricature. It was entitled *Sowing New Seeds for the Board of Agriculture and Technical Instruction for Ireland*, and was obviously intended as a satire, but against whom or what little clue was afforded. The grouping together of a man habited like a modern edition of Stiggins, of Pickwick fame, an Irish peasant girl, and three beautifully expressed nude figures, produced an incongruous effect, which the fine painting of the component parts could not remedy. The picture, instead of being a work of art, was merely whimsical. Mr. A. E. John was more serious in his well-composed *Cartoon, the Flute of Pan*, but here again the effect of the whole was marred by the introduction of figures uncouthly expressed—one would think out of deliberate purpose. It is well to avoid superficial prettiness in art, but this is not to be done by the addition of forms which are ugly in themselves and out of unison with the spirit of the rest of the work. Mr. H. A. Budd's *Holiday Makers*, if a little lacking in colour, is a fine example of well-expressed, coherent design, in which a passage of everyday life is converted into an effective piece of decoration. In his *Sunset* Mr. P. Wilson Steer has essayed a Turner-esque subject showing a crowded range of shipping under a prismatic evening sky. The coloration is effective and beautifully expressed, but the theme would gain in unity if the composition were more simple. At present there is so much for the eye to rest upon that it becomes distracted; nevertheless, the work is impressed with deep feeling, and is a poetical rendering of one of nature's most beautiful moods. Professor Holmes, in *Under the Viaduct*, a silvery grey landscape framed by the arch of a viaduct. The work is tenderly and delicately expressed, and

convincingly true to nature. M. Lucien Pissarro has several landscapes, brightly coloured and full of sunlight and atmosphere, while other artists who are seen to advantage include Messrs. David Muirhead, A. W. Rich, C. M. Gere, and W. C. von Glehn.

THE display of a representative collection of etchings by Mr. William Walker at Messrs. Connell's Galleries (47, Old Bond Street) enabled one to more fully appraise the work of this able exponent of the needle point than has hitherto been the case. The exhibition contained the bulk of the artist's work produced during the last seven or eight years, which showed considerable variations in style and treatment. Latterly he has been simplifying his methods, relying less on contrast of light and shade than on the sentient expression of pure line.

Among the examples of the last category may be mentioned the firmly noted *Colne Valley*, the more delicate *Elm Trees*, and four Dutch costume studies, while even better were *Sand Dunes, Holland*, and a *Dutch Villa*, to which reference has been previously made in THE CONNOISSEUR. A broad, spacious rendering of Arundel was distinguished for its atmospheric quality, while in the views of *St. James' Palace, Bart's Gateway*, and other similar themes, the salient features of the old building were set down, with fine draughtsmanship and clearness for picturesque effect.

EXCELLENT photography was seen at its best in the exhibition of plates taken by Mr. Herbert C. Ponting during the British Antarctic Expedition, 1901-1903, which were shown at the Fine Art Society's Galleries (148, New Bond Street). Here were no prints doctored up to look like reproductions from pictures, but direct transcripts of nature, the skill of the photographer being displayed by the clearness and fulness of the record. These were better than anything else, gave an idea of the cruel, cold beauty of the great Antarctic continent, ramparted about with giant cliffs of everlasting ice and approached by seas perilous with berg and floe. Many of the views were like visions of fairyland, others were interesting as showing the members of the expedition at work or depicting the animal life of the far southern continent, whilst all were taken under conditions of frequent and extreme change, which would deter the amateur photographer from attempting to copy the camera.

In the adjoining gallery Mr. H. S. Hopwood gave an impression of the artist's technique. No one had ever seen the artist's work so clearly and so completely as in this exhibition. The artist's pictures were set down in broad, free brush-work, and attained a highly decorative effect. Among the most successful of the artist's work were *Two Weavers, A Kitchen, and The Mural Plaster*.

IN her exhibition of humorous and other drawings at Messrs. Dowdeswell's Galleries (160, New Bond Street), Miss Vera Willoughby showed a distinct advance on her previous work. Her scenes from English history were capital examples of a humour that never descended into vulgarity, and was expressed in an artistic guise. In her more serious works she was not so successful. Her creations attain to a certain horrible grotesqueness, and, though marked by decorative feeling, are of a type of art that degrades rather than elevates.

THE mansion of Rotherwas is to be no more, and, indeed, the old order changeth, yielding place to the new.

A Rare Chippendale Bookcase

The walls of this historic mansion are to be stripped of their old panelling, which is covered, to use an expression, with the dust of centuries. Rotherwas came in the fifteenth century into the possession of the Bodenham family, and was their sheltering until the death of Charles de la Barre Bodenham in 1883. The Bodenhams were Royalists, and the house was occupied by the Parliament for a period in 1651. The fortunes of the family waned, but recovered in the eighteenth century, when the house was rebuilt of red brick. It is a solid structure, and looks out grimly as if conscious of the doom overhanging its roof. To this second building was transferred at the time the fine old panelling, which is redundant in the coats of arms of this ancient family. This pouring out the ashes, as Ruskin would say, of a house whose panelled rooms have looked on sires and grandsires for centuries, is embittered by the report that this beautiful panelling is to be shipped to America. To appreciate the depths of this regret one must be informed that on the mantel-tree of the chimney there are twenty-five coats on one achievement. Some fine specimens of the furniture belonging Rotherwas, however, were secured by buyers in this country, and one that has passed through the hands of Messrs. Fryers, Ltd., of 6, Henrietta Street, Cavendish Square, and remains in the possession of an English collector, is a rare Chippendale bookcase, in a perfect condition. It is an object-lesson in technique of workmanship, and one of the finest specimens produced by this remarkable man.

No one who knows anything of Staffordshire ceramic art will omit from his list of distinguished potters the Wood family, the work of these brilliant men being marked by its originality and proving them to be modellers of a very high order. As Wedgwood is famous for his

The Art of Ralph Wood and Mr. Stoner's Collection

wonderful reproductions of the finest classical designs, so Ralph Wood is known for his toby jugs and rustic figures which adorn many mantel-shelves in the genuine old-world homes. His famous rustic figures are renowned for their quaintness and racy humour. In the last issue, through the courtesy of Mr. George Stoner, we

were enabled to give reproductions from his collection, which included a squirrel, a goat, bull-baiting, ram, and another squirrel. Also by the kindness of Mr. Stoner, THE CONNOISSEUR obtained an interesting illustration in the Ralph Wood plaque, *Jack on a Cruise*.

Edinburgh: The Art School and the Society of Eight

As Sir Joshua Reynolds observes in his *Discourses*, skill in painting or sculpture cannot be taught, all that even the best teaching can do being to foster an innate gift where this really exists; and his saying comes to mind repeatedly on visiting the show at the Edinburgh Art School, for among the great host of exhibitors, only a very

few command attention. One who does this is Mr. K. Balmain, represented by an autumnal landscape, while Mr. W. P. Johnston manifests promise, and Miss Dorothy Johnstone's drawings are beautiful; but the best thing is a big portrait in high pitch by Mr. John Turnbull, which, though not impeccable technically, is exceptionally vivacious and distinguished. It is pleasant to write of so memorable a canvas as this, the more so as Mr. Turnbull is presumably quite a young man; but what should be said of the second exhibition of the Society of Eight, held at their own New Gallery in Shandwick Place? The general impression received on entering is agreeable, the crowding which characterises most shows being conspicuous by its absence; while most of the frames have been chosen with real connoisseurship, among them being what appears to be a genuine Spanish black-and-gold one of the seventeenth century, and also some good copies of mediæval Florentine and Venetian patterns. But scanning things more minutely, all the members betray a want of critical sense, each of them showing numerous pictures distinctly unworthy of him. Still, to ask an artist to appraise his own productions, and to reject those which are inferior, is like asking a mother to criticise her own sons; and, granting the preponderance here of feeble work, the fact remains that there are isolated items of sound excellence. Mr. A. G. Sinclair, the premier exhibitor last year, shows a full-length portrait which is beautifully drawn, and also a fine landscape, *Trees on*

the Shore, which is painted in a remarkably decisive, straightforward manner. It lacks, however, that precious element usually called the poetic touch, that element which raises verisimilitude into something nobler; but



THE STONE-BREAKERS

BY JOHN TURNBULL

W. P. JOHNSTON AND DOROTHY JOHNSTONE

canvas, for Mr. Walton is not a member of the society—while it is salient, too, in one by Mr. James Paterson, an arabesque of autumn-tinted trees showing against a blue

anything more delectable than this, and perhaps Mr. John Lavery has done few better things than his *Girls in Sunlight*, or his pensive study of Mme. Pavlova but Mr. P. W. Adam is not so successful, none of the interiors he shows embodying his usual skill in composition. At the same time, each of them engages by the clever conduct of the lighting, and one misses this in sundry pictures by Mr. J. Cadenhead and Mr. F. C. B. Cadell; whilst as regards Mr. D. Alison, his *Portrait of Lady Stirling*, albeit rather well drawn and designed, is sadly deficient in what is known in studios as "quality," and the same brief must be brought, though less emphatically, against Mr. Harrington Mann, who confines himself solely to portraits. One of these, moreover, is as insipid and sentimental as a Greuze; but then, in two neighbouring studies of children, Mr. Mann is almost triumphant. Here is an artist able to give a sympathetic, veracious chapter from nursery life, for his children look as if they had been painted without their being aware of it—they are not posing like those in Van Dyck's groups. And besides, one of these pictures is rendered additionally charming by the rare colour-harmony evolved from flaxen heads against a blue ground.

Glasgow: The Grand Hotel

THE art exhibition which is being held just now at the Grand Hotel, Glasgow, is purely a commercial one, the works on view being offered for sale by Mr. W. B.

of the North Street, Edinburgh, the latter has been reserved for the most important and secluded to the ventures of dealers, nor has this interest been manifested without good cause. For the entrance room, which contains chiefly water-colours and drawings, represents a collection of British artists of great account; while the larger *salon* beyond, consecrated to sculpture and oil-paintings, affords an invaluable opportunity of studying some modern continental masters hitherto but little known in Scotland.

Among the best things in the smaller room is a drawing by Mr. William Nicholson, *Prim Fancie*, which shows a boy dressed in black who is playing with two gaudy puppets; and these last appear to sparkle like jewels, a rare brilliancy being given them by their dark setting. As a draughtsman, withal, Mr. Nicholson hardly shows the verve of Mr. James Pryde, an artist who collaborated with him once in a series of noble posters, signed Beggerstaff Brothers, and whose work is illustrated here by a drawing, somewhat in the manner of Goya, of a woman who looks straight out of the frame with piercing gaze, seeming as though she would fain wrest some secret from the spectator. Fully as vigorous and as true as the study heads by Crawford, and studies mostly; yet even these are transcended by a picture by Mr. E. A. Walton, *Spring Landscape*. In the foreground a graceful birch sways gently in the breeze, while beyond this stretch a river and green fields; and everywhere the colour is ineffably tender and delicate. While all is charged with the divine freshness of the spring, the sky is a pale blue, and the ground beneath is naturally and spontaneously as a blush on the cheek. It is a pity that so delightful a work should be marred by a cumbrous gold frame, and this should be replaced by a slim white one, furnished with a broad mount of vellum, or preferably of silk.

Studying the sculpture, one's gaze is soon arrested by several things by a Scottish artist, Mrs. Meredith Williams, who is perhaps the only woman, save Madame Judith Gautier, who has ever attained excellence in this field of art, and whose talent would seem to consist mainly in this: that, while she emulates Rodin, she wisely refrains from actually competing with that essentially masculine worker, and instead produces work characteristic of a woman's outlook. Passing on to the domain of oil-painting, here some specimens of Corot are disappointing, as also are works by Monticelli, Sisley, and Pissano; but this disappointment is atoned for by the presence of a splendid Courbet, a Renoir which almost vies with that master's delightful *Déjeuner* in the Luxembourg, and a typical Monet wherein light is suggested by the skilful juxtaposition throughout of complementaries. Then Mr. Will Penn shows himself a promising painter of still-life, while M. Ottmann is revealed as a real giant in this realm, his study of a dinner-table being faultlessly composed, and perpetuating successfully the charm of candlelight. Another fine thing is a portrait of a young woman by Henri de Toulouse-Lautrec, that pathetic figure who, the last scion of a noble old French house, was a hunchback from birth,

and died insane at an early age; while yet a further picture of rare worth is one by Paul Gauguin, a Tahiti landscape, so rich and glowing in colour that it suggests a stained-glass window. But imposing as these twain are, they are easily outshaded by a pastel by M. Degas, its subject a girl with her head resting on a pillow, and in fact it is questionable whether a more exquisite picture than this has been shown in Glasgow since the International Exhibition there in 1901. In his valuable monograph on M. Degas, M. Georges Grappe lays great stress on that artist's devotion and debt to Dominique Ingres; and certainly this pastel with its flesh-tints as subtle and diverse as mother-of-pearl, recalls nothing so much as Ingres's *Sleeping Odalisque*, that sublime crown of the South Kensington collection.

AMERICANS are delighted with the decision of the trustees of the Metropolitan Museum, who, by an unanimous vote, accepted the bequest of Benjamin Altman, with the restrictions against their segregation which he laid down in his will. A committee has been appointed to consult with Mr. Altman's executors regarding the generous gift of his art collections, and also to arrange for a temporary exhibition of the treasures. Commenting on this gift, an American contemporary journal of art observes in its leader:—

"From the local art business viewpoint, the acceptance of Mr. Altman's treasures to be Mesdames to be regretted. Had the Museum trustees declined to fulfil the provisions of Mr. Altman's will, some of the collections would have remained in his gallery and in place at Fifth Avenue and 34th Street, New York. What collection is it? Well, you know, the benefit to the American art scene, Fifth Avenue would have been an immeasurably great. The Altman Gallery would have been the Mecca for residents and visitors, and would incalculably have stimulated art interest in the nearby art dealers' galleries. But what local art trade has lost the Museum has gained, and the action of the Museum trustees is completely approved by the American school, even by the sceptical Association of American Artists."

UNTIL nearly the close of the nineteenth century an education of the English people, upon which it is necessary to lay the basis of the education of every cultivated Englishman. Our greater poets, from Chaucer to Byron, derived much of their inspiration from Italian sources; the discovery of Italy by our artists gave birth to the English school of painting; whilst our architects, furniture designers, and potters owed many of their greatest creations to the influence of classical and renaissance ideals transmitted through Italian sources. More than any other country, Italy may be said to have been the source of the artistic education of that is, of art and literature; and our countrymen in visiting her may be said to be paying their *dévoirs* to their artistic mother-land. A debt of gratitude should compel the pilgrim, but the pleasures which it will afford the pilgrim, more especially in the winter-time, should make the task delightful. Those who in England



THE COLOSSEUM
FROM "THE MUSEUMS AND RUINS OF ROME" BY WALTHER AMELUNG

wax eloquent over the few vestiges of tessellated pavement, fragments of pottery, and grass-grown mounds, which are practically the sole tangible records of the Roman occupation of the country, will find themselves confronted with countless buildings and monuments exemplifying the full resources of Roman art, and of Grecian art as well; for Rome was the treasure-house into which the spoils of all ancient civilisations were gathered. An idea of their wonderful extent may be gleaned from the two handy and profusely illustrated volumes on *The Museums and Ruins of Rome*, translated from the German of Walther Amelung and Heinrich Holtzinger, a work which no English visitor to Rome should deny himself. The German origin of this invaluable guide to antique Rome, which has already gone into two editions in this country, inspires one with the query as to whether English interest in Italy is not being diverted into other and less profitable directions.

One does not wish to disparage the winter sports in Switzerland and Norway which are attracting so many English travellers away from the more genial charms of the South; and yet these sports are merely an end in themselves, giving little of fresh knowledge or experience to their participants; whereas a tour in Italy or a visit to one of the ancient Italian cities opens out a new vista to life. For Italy is something more than a mere tourist resort; to go there is to step into the undying past. It is the cradle of civilisations that were old before England had become a nation and from which our own civilisation has been almost wholly derived; and it is a country where nature puts on a garb wholly different to what she wears in our ungenial northern clime.

It is good for the modern Englishman to visit such a country. He is apt to live too much in the present, to take life

too strenuously, converting his amusements from pastimes into engrossing occupations, and leaving himself little time for culture or thought. A visit to Italy should prove a corrective to this; the past there is so great that it cannot be improved away, and much of it is incorporated in the life of the present, so that one may see churches in use which were heathen temples before Christianity was a religion. But the past in which one has no part alienates one by its remoteness; so that a monument which, like Stonehenge, has no visible connection with the present leaves one cold and unmoved. This is not so in Italy, for there is scarcely one of all its vast remains which does not recall some association or other with modern England. The finest of the ancient statues which adorn its museums are familiarised to one by the casts of them reproduced in our own, and with



THE NATIONAL MUSEUM
FROM "THE MUSEUMS AND RUINS OF ROME" BY WALTHER AMELUNG

them are countless other pieces which illustrate the richness and extent of Roman and Greek art. In them one may find the prototypes of much of our own sculpture, for there have been few eminent British sculptors who have not made a pilgrimage to Italy. The great Roman and Italian renaissance buildings, too, have left a deep impress on English architecture, for many of their salient features have been reproduced on a smaller scale in this country. To Italian painting the debt of England is

even more pronounced.

It inspired nearly all the great eighteenth-century British masters: Wilson,

Romney, Raeburn, and Lawrence all studied at Rome, and many of their successors have followed in their steps. Greatest

English literature to Italy. Chaucer, the first of our great English writers, was inspired by Italian models,



THE NATIONAL MUSEUM
FROM "THE MUSEUMS AND RUINS OF ROME" BY WALTHER AMELUNG

the land seems filled with their influence. The Englishmen who have made Italy their second home is almost too numerous to recount. Byron went from there to meet his death in Greece; the remains of Shelley and Keats both lie interred in Italian soil; Mrs. Browning died there; whilst others, like Ruskin, have written of her art and architecture with an intimate appreciation not surpassed by that of the natives of the country.

This fascination which Italy has exercised over the minds of cultured Englishmen of all ages is the fruit of its unique attractions. There is no place in which nature is more beautiful or more varied in its luxuriance. Its winter climate is unsurpassed, for, as Virgil wrote two thousand years ago, in Italy "is ceaseless spring, and summer in months to which summer is alien"; but above all things it is a land in which every great city is a treasure-house of art. Its civilisation suffered only a temporary eclipse during the centuries which preceded other lands in tenebrous gloom, for it was here that "the glory that was Rome" lingered the longest and the dawn of the renaissance shed its first rays. Its wealth during the Middle Ages was so prodigious that it supported a score of states, each having its capital more beautifully adorned than the principal cities of the present day. In the great cities beyond the Alps, and so much of this wealth was derived from the treasures looted from Greece, that each of its greater cities was a rival of the capital of the East.

which in their way are unrivalled and unique. There is Rome, capital of the ancient world, of united Christendom, and of the world of letters, of art, of science, of commerce, of industry, of power, of glory, of splendour, of magnificence, of grandeur, of sublimity, of majesty, of nobility, of refinement, of culture, of civilization, of progress, of enlightenment, of wisdom, of virtue, of beauty, of perfection, of immortality.

Rome of the majestic and gorgeous ceremonials incident to the coronation of the Pope, and the election of the Pope, that cannot be matched elsewhere.

Nor are its attractions confined to art and archaeology. During the winter season Rome is one of the gayest cities on the Continent. For the lovers of music and the drama, its theatres and opera-house provide a constant succession of the best pieces. For the sportsman there are racing meetings which are among the best known in Europe; the hunting is excellent, and there is abundance of game; whilst hotels, modern in their equipment and moderate in their charges, provide accommodation for the *élite* of European society as well as for the humble tourist.

But there are other Italian towns of surpassing interest



TABLE 1. THE EFFECT OF STIMULUS
ON THE PERCENTAGE OF THE MEAN VASO-
RUTIN OF ROME. (1) C. W. C. C.

whimsical, our crafts lacking the power of new creation—turned to the reproduction of the old, and our literature more and more devoted to ephemeral matters. One cannot correct such tendencies by the unremitting indulgence of sport, nor is the strain imposed by the latter altogether healthful. Many who now spend the winter in boisterous athleticism in Switzerland would find themselves stronger in body, mentally refreshed, and the horizon of their minds infinitely broadened if they visited Italy instead.

A SHADOW on a great name has been cast by the publication of a number of letters written by Sir Joshua Reynolds. In our days, when so much has been said of the invasion of American and Continental dealers to this country taking, through their wealth, the works of old and new masters away from the mother-land (note as regards the latter the present activity of the promoters of the National Loan Exhibition, Grosvenor Gallery), it is interesting to observe the spoliation which was going on in Italy in Reynolds's time, when the Papal Government was robbed of several of its masterpieces by one of the most obvious and successful of thieves. The letters, which have been in the British Museum for nearly twenty years, have not been included in the artist's biographies. It is mooted that they were unknown to the biographers, but a reason, of which we might be put forward that they were sent to the artist of Reynolds's life, and were not included, as the letters placed the master in a position of little grace in the eyes of an impartial world; it was perhaps not thought desirable to throw mud, however little, on the escutcheon of an illustrious name. The paintings which place Reynolds in a bad light were a series by Nicholas Poussin, the *Seven Sacraments*, painted

for the *Cavalieri del Poggio* in 1638. Sir Robert Walpole purchased them, but, according to the Italian law, he was not allowed to take them out of the country. On the 10th of June, 1785, James Byres wrote a letter to the Duke of Rutland (then Marquis of Granby), who was desirous of obtaining the *Seven Sacraments*. He said (and he had been several years endeavouring to get the series) that he had "unexpectedly succeeded" in obtaining the pictures by substituting "copies of the originals." Sir Joshua Reynolds was jubilant over the *coup*. Alleyne Fitzherbert said that he (Sir Joshua) was "in raptures at the intelligence," and Reynolds, in reference to Byres's letter, wrote: "I would by all means recommend your Grace to close." He continued:—

"Though two thousand pictures is a great sum, a great object of art is procured by it, perhaps a greater than any we have at present in this nation. Poussin stands among the first of the first rank of painters, and to have such a set of pictures of such an artist will really and truly enrich the nation. I have not the least scruple about the sending copies for originals. . . . I don't wish to take them out of your Grace's hands, but I certainly would be glad to see the purchaser's profit. I only mean that I recommend only what I would do myself. I really think they are very cheap . . . [and a] real national object. . . . I wish they were multiplied."

The wish of Sir Joshua was satisfied, for on September 7th, 1786, he wrote a long letter to the Duke, for the pictures had arrived safely, and were in his studio in Leicester Fields. In this letter he said:—

"I hang over them all day, and have examined every picture with the greatest accuracy. I think, upon the whole, that this must be considered as the greatest work of Poussin, who was certainly one of the greatest painters that ever lived.

"I must mention, at the same time, that (except to the eye of an artist, who has the habit of seeing through dirt) they have a most unpromising appearance, being incrustated with dirt. There are likewise two or three holes, which may be easily mended when the pictures are lined. Excepting this, which is scarce worth mentioning, they are in perfect condition. They are just as Poussin left them. I believe they have never been washed or varnished since his time. It is very rare to see a picture of Poussin, or, indeed, of any great painter, that has not been defaced in some part or rather (*sic*), and mended by picture cleaners, and have been reduced by that means to half their value.

"I expected but seven pictures, but there are eight. The Sacrament of Baptism is represented by Christ baptising St. John, but that picture, which does not seem to belong to the sett (though equally excellent with the rest), is St. John baptising the multitude.

"I calculate that those pictures will cost your Grace 250 guineas each. I think they are worth double the money.

"A few evenings since I met Lord Besborough at Brooks'. I told him of the arrival of the pictures, and asked him (as he remembered them very well) what he thought they might be worth. He said they would be cheap at six thousand pounds.

"I think Mr. Beyers managed very well to get them out of Rome, which is now much poorer, as England is richer than it was, by this acquisition.

"The Duke of Rutland, I believe, will not be long in getting

for the sake of those pictures by Poussin, for I do not remember there were any others of any kind. Those Sacraments are much superior to those in the Orleans collection, which I thought were but feebly painted, tho' equally excellent for invention."

On the 4th of the next month of the same year Reynolds informed His Grace that:—

"Everything relating to the pictures has hitherto turned out most prosperously. They have past through the operations of lining and cleaning, all of which has been performed in my own house under my own eye. I was strongly recommended to a Neapolitan as having an extraordinary secret for cleaning pictures, which, though I declined listening to at first, I was at length persuaded to send for the man, and tried him by putting into his hands a couple of what I thought the most difficult pictures to clean of any in my house. The success was so complete that I thought I might securely trust him with the Sacraments, taking care to be always present when he was at work. He found a liquid which, by rubbing with a soft sponge only, and, without any violence of friction, takes off all the dirt and varnish without touching or in the least affecting the colours. With all my experience in picture cleaning, he really amazed me. The pictures are now just as they came from the easel. I may now safely congratulate your Grace on being relieved from all anxiety. We are safely landed; all danger is over.

"The eighth picture, the Baptism of the Multitude, does not belong to the set nor is it engraved as the rest are. The figures are not upon the same scale; they are of less dimensions. This picture is the only one that has been in a picture-cleaner's hands, is more damaged, and has been painted upon, but it is equally excellent with the rest.

"As to their originality, it is quite out of all question. They are not only original, but in his very best manner, which cannot be said of the set in the Duke of Orleans's collection. Those latter are really painted in a very feeble manner; and, though they are undoubtedly originals, have somewhat the appearance of copies.

"Wellbore Ellis Agar told me they were offered to him some years ago for £1,500, but he declined the purchase by the advice of Hamilton, the painter, on account, as he said, of their being in bad condition.

"It is very extraordinary that a man so conversant in pictures should not distinguish between mere dirtiness and what is

Mr. Agar told me that he had seen them, and had been since, with a party of connoisseurs; but the admiration of the company, and particularly of the good preservation of those pictures, so mortified him at having missed them, that he was not able to say a word more. He is a man of a very good mouth, for he made very little use of it either for eating or talking.

"Lord Spencer tells me that he stood next, and was to have had them if your Grace had declined the purchase. One of the articles, he says, between Beyers and the Marquis was that he

was to be allowed to keep the pictures in his house, and to be allowed to sell them as he thought fit, and to be allowed to put them in any place he thought fit.

and other copies put in their place. This trick has been played, to my knowledge, with pictures of Salvator Rosa by some of his descendants, who are now living at Rome, who pretend that the pictures have been in the family ever since their ancestor's death.

"The connoisseurs—or, rather, picture dealers, who are better

stances, I think, may help to make your Grace perfectly satisfied with your bargain."

Some of the letters appeared in an article by Lady [illegible] in the *Connoisseur* in 1914, and the *Morning Post*.

Some of the letters appeared in an article by Lady [illegible] in the *Connoisseur* in 1914, and the *Morning Post*.

needlework at the [illegible] held in connection [illegible] competed for annually until it is won three times in succession by the same competitor.

FEB. 16. The British Pottery and Glass Manufacturers Annual Fair, 1914, Stoke-

Fine Art Exhibitions February 16 to March

Mall East, London, S.W. President, Sir Frank Short. Secretary, Mr. W.

Bond Street. Chairman, Mr. Francis Howard. Secretary, Mr. T. Martin Wood.

March 23 to May 28.—Royal Institute of Painters in Water-Colour Exhibition, 195, Piccadilly, London, W. President, Sir James D. Linton. Secretary, Mr. W. T. Blackmore.

March 23 to May 28.—Royal Institute of Painters in Water-Colour Exhibition, Royal Institute Galleries, Piccadilly, London, W. President, Mr. Alfred Praga. Secretary, Mr. Edgar Blackmore.

April and May, 1914.—International Society of Sculptors, Painters, and Gravers' Spring Exhibition, Grosvenor Gallery, 51A, Bond Street. President, M. A. Rodin. Secretary, Mr. Francis Howard.

May 23 to August 1.—Royal Academy Exhibition, Burlington House, London. President, Sir Edward J. Poynter. Secretary, Mr. W. R. M. Lamb.

May last week to July.—Middle.—New English Art Club Exhibition, Royal Society of British Artists' Galleries, 63, Suffolk Street, Pall Mall, London, S.W. General Secretary, Mr. Fred Winter. Honorary Secretary and Treasurer, Mr. Francis Bate.

June 1 to 8.—Internationale Musikgesellschaft (Triennial Congress), First Congress, Dr. Phil. L. [illegible] Secretary, Dr. [illegible] 10, Great Marlborough Street, London, W.

June 8 to July 10.—Royal Society of Portrait Painters' Exhibition, Grafton Galleries. President, Mr. J. J. Shannon. Secretary, Mr. H. A. Olivier.

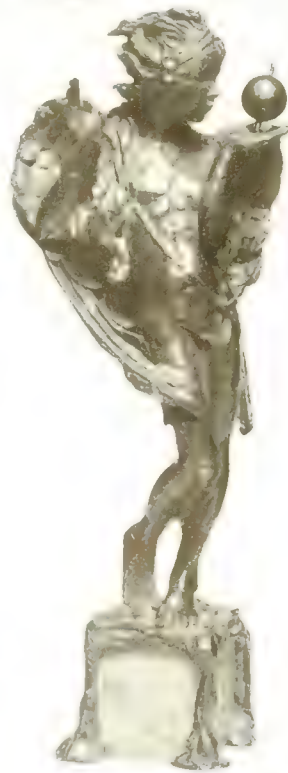
June (middle) to July (end).—Pastel Society Exhibition, Royal Institute Galleries, Piccadilly, W. President, Mr. Melton Fisher. Secretary, Mr. Edgar Blackmore.

October 8 to December 1.—Royal Institute of Oil Painters' Exhibition, 195, Piccadilly, London, W. President, Mr. Frank Walton. Secretary, Mr. W. T. Blackmore.

October and November.—International Society of Sculptors, Painters, and Gravers' Spring Exhibition, Grosvenor Gallery, 51A, Bond Street. President, M. A. Rodin. Secretary, Mr. Francis Howard.

November (end) to January (end).—New English Art Club Exhibition, 6, Suffolk Street, Pall Mall, London. General Secretary, Mr. Fred Winter. Hon. Secretary and Treasurer, Mr. Francis Bate.

January (beginning).—Incorporated Society of Musicians' Annual Conference.



SCULPTURE BY [illegible]

ANSWERS TO CORRESPONDENTS

Enquiries should be made on the Enquiry Card, No. 1, attached to the issue.

Brass Mortar.—A7,733 (Glasgow).—The full inscription on your mortar should be *HEINRICH DER HEILIG MEISTER*, 1480-1507. We have heard of others bearing and the type is, to judge by *HEINRICH DER HEILIG MEISTER*, 1480-1507, which was brought to our notice a short time ago. They are often ornamented with the type of arabesque peculiar to the period in which they were made.

Silhouettes.—A7,768 (Horsham).—Unless they are portraits of celebrities, these are of no great value, the ordinary types only fetching a few shillings each. Unidentified or anonymous silhouettes are nearly always of very small value.

Rapiers.—A7,777 (Sheffield).—So far as can be judged from your photo, the two rapiers are fair specimens of eighteenth-century work, about 1780, only the one on the right of photo is incomplete, having lost the upper part of its guard. They are of the type known as "dress" swords; and it is but seldom that these retain their original sheaths, the composite materials of which were not remarkable for durability. The possession of the sheaths would most certainly add to the value of such swords, which, as they stand, are worth from, say, £3 to £6 each.

"The Shipwrecked Sailor Boy telling his Story at a Cottage Door."—A7,789 (Bexhill).—This engraving is one of a pair by Gauguin, after Bigg, and, if genuine and in good condition, it is worth from £4 to £5. A new issue of this in colour from the original pictures has just been published by Messrs. Henry Graves, 6, Pall Mall, S.W.

Engravings after Morland, by W. Ward and J. R. Smith.—A7,800 (Peebles).—If genuine, these engravings are worth from £15 to £20 each, but we hesitate to give an exact opinion, as these are amongst the most popular of Morland's works, and have been frequently reproduced.

Grandfather Clock by Finney, of Liverpool.—A7,817 (Londonderry).—This was probably Joseph Finney, of Thomas Street, Liverpool, who was practising in 1750 and 1760. Judging from the photo, your clock seems a good specimen of its kind, although the finial has been rather badly damaged, and we should estimate its value roughly at about £20.

Wedgwood Dinner Service.—A7,821 (Budapest).—Judging from your description, we should estimate the value of your undecorated modern service as being from £8 to £10, if genuine and in good condition.

Vase.—A7,829 (Burnham Market).—Judging from the description, it is more than probable that the vase is modern Japanese.

Water-clock attributed to James Smythe, 1636.—A7,834 (Hampton-in-Arden).—So far as can be seen from the photo submitted to us, your clepsydra is quite modern, and therefore practically valueless.

Stipple Engraving.—A7,838 (Kensington).—This is a trial proof before letters, but as it is of no particular interest, its value would not be likely to exceed an amount between 7s. 6d. and 10s.

Grandfather Clock by Paulus Bramer.—A7,873 (Lancaster Gate).—Paulus Bramer flourished in Amsterdam at the beginning of the eighteenth century. We cannot give any definite opinion about the value of the clock from the rough diagram sent to us.

Ring.—A7,896 (Ripon).—From the impression sent to us, we consider that the bezel of the ring is of ancient Etruscan manufacture, but we cannot give a definite opinion either as to exact age or value without inspecting the actual article.

Wax Portraits.—A7,899 (Maidstone).—The wax portraits submitted to us are quite modern. A great many, evidently emanating from the same hand and put into old frames to deceive the unwary, have been put on the market of late, and, of course, are practically valueless. The forgers generally choose as their subjects portraits of well-known characters of the early nineteenth century.

"Heads of the People," Vol. I., drawn by Kenny Meadows.—A7,904 (Barnstaple).—As the first volume of this work is incomplete, its value would be very small indeed. If you could find an odd copy of the second volume, it would, of course, add to the interest of the book.

Figure of Shakespeare.—A7,906 (St. Austell, Cornwall).—The figure of Shakespeare is a copy of the original. It is one of a pair, the companion being Milton. Since it is in good condition, we should estimate its value as being from £18 to £20. The design is similar to the statue of Shakespeare by Roubillac (1695-1703) in Poet's Corner, Westminster Abbey.

Books on Miniatures and Tapestry.—A7,914 (Gand).—Good works on miniatures have been written by Dr. Williamson (published by G. Bell) and by J. J. Foster (published by Fisher Unwin). For books on tapestry we should recommend you to communicate with Bernard Quaritch, 11, Grafton Street, New Bond Street, London, W.

Clock by Andrew Stuart Duncie.—A7,917 (Toronto).—We do not recall any facts about this maker, but so far as can be seen from your photo, the clock is of eighteenth-century manufacture, and its value, roughly speaking, might be from £15 to £20.

Books.—A7,918 (Bude).—(1) *Essays of Sir Francis Bacon*, 1680; (2) *Pro Maxima Imperii Regis*, by John Foster, 5th ed., 1624; (3) *The Seven*, in four books, by G. Herbert, N.D.; (4) *Some Thoughts concerning Education*, by John Locke, 7th ed., 1712; (5) *Pilgrim's Progress*, illustrated by Selons and Priolo, N.D. None of the five books you mention are of any importance, their interest and value being very small. As a lot they would probably only realise a few shillings.

Books.—A7,926 (Lytham).—(1) *Books of Common Prayer with illustrations*, and *Book of Psalms in English metre*, 1715; (2) *Historical Part of the Holy Bible*, and *Book of Common Prayer*, 1726; (3) *Miscellaneous Works in Verse and Prose of Joseph Addison*, 4 vols., 1765. There is no demand for books of the type you mention, which are all of small value, despite the two hundred plates contained in No. II.

Tortoiseshell Tea Caddy.—A7,967 (Kirby Moorside).—The value of your tea caddy is probably from £2 to £3, but we should require to see the specimen before making a definite statement on the subject.

"The First of May, 1851," engraved by S. Cousins.—A7,968 (Cheadle).—If this is, as you say, a good impression and genuine, it might fetch £1, but not over that amount.

Pack of Hand-painted Playing Cards.—A7,974 (Stoke-on-Trent).—Under ordinary circumstances, a pack of cards of this period (1820 to 1837, judging by the Royal Arms) would not be of much account. The period is not one that appeals to card collectors, but if, as has been stated, this is one of two packs of which no others were produced, it might command a fancy price. Evidently special plates were engraved, as it is hardly likely that only two sets were printed. It is difficult to give an exact opinion in this case, as means of comparison are scanty; but the ordinary collector, unactuated by family interest, would not give more than about £1 for the pack.

Brass Mortar.—A7,986 (Fife).—Judging from your diagram, this mortar is one of the ordinary examples, devoid of ornamentation. If this is the case, the value is about 30s., as specimens of this type are common. Mortars bearing a coat of arms, initials, or date always command a better price than their less ornate brethren.

Egyptian Amulets.—A7,986A (Kensington).—(1) This is the amulet known as the Uchat, or Sacred Eye of Horus; but in this case, unfortunately, it is a modern reproduction. (2) We should not advise you to collect scarabs unless you can obtain a very good guarantee of their authenticity, as these are amongst the most extensively forged class of amulet on the market.

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BYAM SHAW



Special Notice

READERS OF THE CONNOISSEUR who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, Hanover Buildings, 35-39, Maddox Street, W.

Only replies that may be considered to be of general interest will be published in these columns. Those of a directly personal character, or in cases where the applicant may prefer a private answer, will be dealt with privately.

Readers who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

He was the first Hereward of the Cambridges, they are
 named in the *Hereward*. He was the first to have been
 in 1485. He was the first to have been in Devon in
 1485. He was the first to have been in Devon in
 Henry VII. in 1485.

1. The first was *Andriy*, *Dz. 148*, who had a son, *Sem*, *ibid.*, who was the father of *Yuri*, *ibid.* 142. He, in turn, in the same county, and founder of the family of *Hodilow* of *ibid.* 143. The next was *Ivan*, *ibid.* 149, leaving his estate to *Margaret*, his wife.

Robert, the eldest son, married Alice ———, before 1522.
His wife was the daughter of Thomas de Holland and
his debts owing to him in Holland; he mentions the four
children of his wife Alice, who married Edmund Heynesworth.

Thomas, only son of Robert, had nine children, three sons
 [redacted] [redacted] [redacted]; the second, Francis,
 citizen and salter of London, left an only daughter; and third,

From the eldest son, Edmund, descend the families of Hodilow of Cambridge, Essex, Suffolk, London, etc.

arg., as many lions pass, gard. of the first were granted to Edward, of Paulton's Court, co. Gloucester, eldest son of Nicholas Oldsworth.

on 7 clutches each, mixed up (one egg collected at one numbered gu.

Most. Henry Mosse, surgeon, was son of Peter Mosse, who was buried in the church of St. Michael, Cornhill. In his will, dated 30th December, 1673, he mentions his wife Jane and his only surviving son, Benjamin, to Peter, son of his late son, Richard Mosse, deceased.

Queries

LAMARE FAMILY.—Wanted the present repository of two charters, one of Geoffroy de Lamare, and the other of his son Robert de Lamare, of about 1243 and 1248 respectively, by which they grant the advowson of the church of Lamare to Titchfield Abbey, Hampshire. Any charters of this family would, however, be of interest. What arms were borne by the

CHILD, WILLIAM, was born in the family and lineage of the brothers William, James, and John (?) CHURCH. WILLIAM CHURCH was born on October 25, 1760, probably in Devonshire, and with his brother James went to Australia about 1825. The family at one time is believed to have resided in Birmingham.

THOMPSON. — Wanted, ancestry of William Thompson, physician, of St. Katherine's by the Tower, London. He married first Martha _____, then secondly Anne Swedell. He died in 1775, aged 65 years.





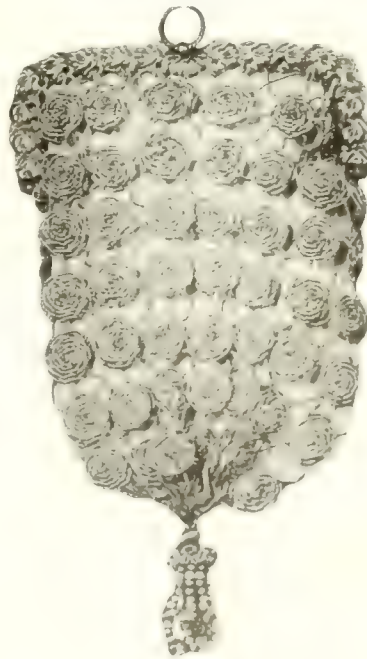
Nineteenth-Century Purses

By MacIver Percival

THE end of the eighteenth century and the beginning of the nineteenth found needlework and the kindred arts fashionable diversions amongst the women of the upper classes in England. They did not, it is true, do work that can compare with the productions of a hundred years before either in design or technique, but much of it is quite interesting, and well reflects the better taste of the day.

The superior person of the time indeed looked with scorn on such occupations. Did not that highly cultured gentleman, Mr. Darcy, of Pemberly, object strongly to the term "accomplished" being "applied to many a woman who deserves it no otherwise than by netting a purse or covering a skreene"? Some of the occupations then in vogue were silly, and the objects produced devoid of any artistic merit, such as the copying of Chinese porcelain by painting the inside of glass jars and decorating them with coloured scraps; and little better are tea-caddies covered with tiny rolls of paper and gilt. But among the two branches selected for censure in *Pride and Prejudice*—purses and screens—are to be found many objects which are well worth attention, because of their daintiness of finish and the deftness of hand displayed in their making. To some people they may appear mere trifles unworthy of serious thought; to others they are treasure-trove, and are eagerly rescued from the back-waters where they have been thrown with other flotsam and jetsam from the waves of time.

Amongst the purses will be found an infinite variety. Many might be studied with advantage by the needlewomen of the present day, as from them may be drawn ideas which can easily be adapted to modern use. They were decorated with every kind of embroidery then in use, and are composed of an enormous variety of materials; steel was not too hard, gold too precious, nor lace too delicate to be pressed into the service, but the great majority are ornamented with bead-work in some form. Netting, crochet, loom-work, and simply stringing as tassels, are all methods used for the introduction of these tiny objects, individually so insignificant, but making such a brave show when they are brought together in close order.



NO. I.—NETTED PURSE, SILVER-
LEAFED, IN THE
COLLECTION OF THE
MUSEUM OF THE
LONDON AND THE
MUSEUM OF THE

These purses are generally of one of three shapes—a bag closed with strings or buttoned flap; a pouch closed with a snap clasp; or the double-ended form shown as the "Miser's bag," in which the money is kept in place by rings. Of course, the first, as it is the simplest, is also the oldest type, and, needing as it does only a scrap of silk, some embroidery materials, and a little ribbon or cord for its contrivance, it has naturally been in high favour with needle-workers in all times. The miser's bag form was certainly in use during the Middle Ages, but the overwhelming majority of the small ones which survive belong to the first half of the nineteenth century.

Purses fastened with a metal spring snap are not common of earlier date than the end of the



NO. II. CUT STEEL CHATELAIN PURSE. (GEMIN HAM WORK,
LATE SEVENTEENTH OR EARLY NINETEENTH CENTURY.)
NO. IV. ALLOUÉ CROCHETTED PURSE, WITH CUT STEEL BEADS AND TASSELS
(MIDDLE NINETEENTH CENTURY.)

of the century. Some of the catches show most good and artistic work in silver and gold, and some of them are encrusted with jewels, but more often they are made of Pinchbeck or Sheffield plate, or even of gilded iron metal, which, in some instances stood the test of time most wonderfully well. Steel, too, is often pressed into the service for this purpose, and when of this material the snap is still often as strong as when it was first made.

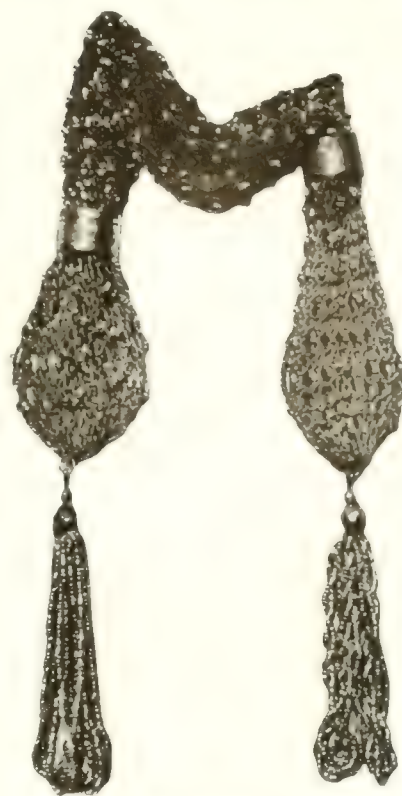
The love of flash and glitter which was such a characteristic of the French of the period, and of this period shows itself in many of these purses. The netted purse (No. i.), with interwoven roundels of bright silver thread and silver clasp formed of overlapping stamped-out leaves, is even now a notably beautiful specimen. Some twenty or thirty and fifteen years or thereabouts have elapsed since it was made. What the "silver" thread can have been made from I do not know, as it is not in the least tarnished, though the silk supporting threads are

frayed in places, and the lining shows evident signs of wear. Cut steel, too, is used with good effect, both as to wear and brilliancy. The chain-work is almost invariably finely woven, and the links well made; the wider ones are not stamped out, but made of rings of wire flattened by pressure, thus giving perfectly rounded edges. These purses, like the one here shown (No. ii.), seem generally to have formed part of a chatelaine, from which is also suspended other small fittings. Cut steel in the form of beads was the favourite decoration of the netted, knitted, and crocheted purses, which had such a long innings of popularity. The earliest here shown is the open meshed one finished with two similar tassels (No. iii.), its history going back to 1810, or possibly a little earlier; the other is of mid-century date (No. iv.).

The Paisley-patterned purse (No. v.) is a rather more unusual variety, and has steel ornaments at one end and a gold ball at the other, a useful and practical arrangement whereby the owner was enabled

to distinguish which end to open, silver being, of course, kept in one half, and gold in the other; the same purpose was served by having different shaped tassels, or a tassel at one end and another form of decoration at the other.

Ribbon-work of many kinds adorns a number of the bag purses. A dainty little group of flowers has been worked on the side of the white satin of that illustrated in No. vi. The petals of the tiny blossoms are individually formed and grouped in a way which forcibly reminds one of the porcelain of the period. That decorated with interlaced narrow shaded ribbon (No. vii.) on a square-shaped mount seems rather more suitable for use as a receptacle for oddments in a work-basket than as a purse. Very original is the decoration of the black satin

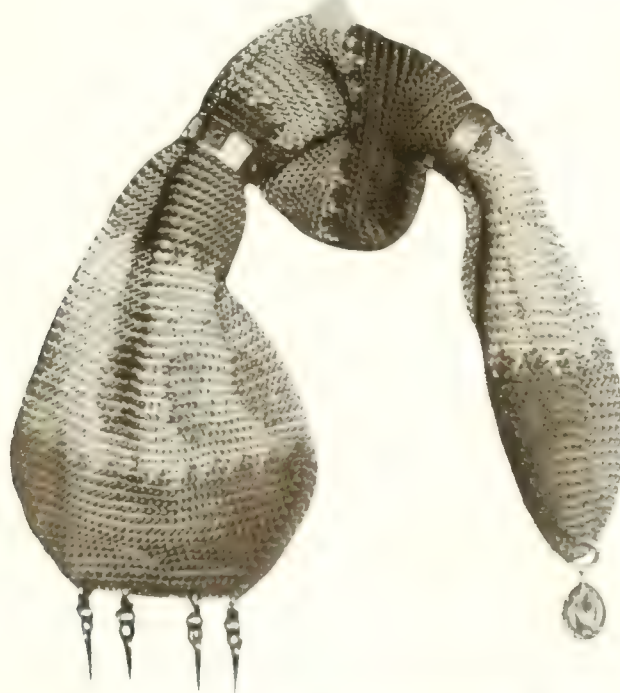


NO. III. NETTED PURSE, WITH STEEL RINGS AND BEADS. ENGLISH. NINETEENTH CENTURY.

bag with melon seeds and beads (No. viii.); but most people would prefer the fine tent-stitch embroidery and dainty tassel mount of the striped canvas bag mounted on satin (No. ix.).

Towards the middle of the century purses made of solid material became the vogue, and the silken receptacles were ousted in favour of leather, ivory, or tortoiseshell, often worked in a fashion which recalls the methods of an earlier date. For instance, the tortoiseshell one inlaid with silver of about 1850 (No. x.) is, as to workmanship and design, not unworthy of a date some sixty years earlier. Ivory with similar patterns cut out of silver and rivetted on were also usual.

"But after all," some reader may exclaim (for the "superior person" still is with us, even as he walked this earth a hundred



NO. V. PURSE, MADE OF SOLID MATERIAL, WITH SILVER AND IVORY. ENGLISH. NINETEENTH CENTURY.



No. VI. POUCH, WITH RIBBON-WORK ON THE
FRONT, ABOUT 1840.



No. VII. POUCH OF INTERLACED KNOTS,
ABOUT 1840.



No. VIII. POUCH, WITH BONE OR SHELL
ORNAMENTS, ABOUT 1840.



NO. IV. PURSE OF TINGISLICH ON
CANVAS, IN COLOURED SILK.
CONTINENTAL EMPIRE PERIOD.



NO. X. — PURSE OF TORTOISESHELL
INLAID WITH SILVER. — ENGLISH
MID-NINETEENTH CENTURY.



NO. XI. SARKI, SILK WOOD
EAST INDIES PERIOD.



NO. XII. — SARKI, SILK WOOD
EAST INDIES PERIOD.



NO. XIII. WATCH COVER, EXTREMELY FINE WORK.

TEIGHENTH CENTURY.

"these are but trifles. Why do you love to gaze over them, and turn again and again to their faded, gaily and somewhat tarnished brilliancy?"

It is in their individuality, I think, that most of their fascination lies, for in each—simple and unpretentious as they are—we may find some touch of the joy of the worker in the work, some little reflection

of the satisfaction felt as the cunning arrangement of beads or deft placing of ribbon took shape, so that as some answering chord in our brain responds in sympathy, we too feel some echo of the maker's pleasure, an emotion which no mere machine work, however elaborate or superficially attractive, can ever arouse.



NO. XIV. WOVEN WORK, OF A VAN CAANAN. (MAYN, EMULE, 1850.)

Pictures

Irish Art *

As France is said to export its best champagne for consumption abroad, so has the most brilliant wit and talent of Ireland gone to the enlivenment of foreign nations. England has been the chief gainer; the humour and rhetoric of her eighteenth-century literature would have been sadly weakened had they been deprived of the wit and eloquence of Swift, Steele, Sterne, Burke, Goldsmith, and Sheridan, whilst the contribution of Irishmen to her arts is considerable. Irish eighteenth-century mezzotinters, who had settled in England, raised their craft to all but its highest level; Irish painters have largely swelled the ranks of the Royal Academy; whilst her sculptors on this side of the St. George's Channel have attained a more than respectable level. This expenditure of Irish artistic talent abroad sadly depleted the amount left for the enrichment of Ireland, yet that the latter was not inconsiderable is shown by Mr. Walter G. Strickland's *Dictionary of Irish Artists*, which gives a record of all painters, sculptors, and engravers born in Ireland or who have worked there. Let me here

express something of the gratitude which all art-lovers must feel towards the author for having undertaken such a stupendous task as the compilation of this work, and for carrying it through in such an efficient, thorough, and painstaking manner. One may find the skeleton biographies of a number of the better-known artists recorded in Bryan's *Dictionary*, but these have been clothed with flesh, amplified and corrected by Mr. Strickland, and a still larger number of names and London exhibition records of the artists are enumerated in Graves's *Dictionary of English Painters*, but to these meagre, though useful, records Mr. Strickland has added adequate biographies; whilst the bulk of his two substantial volumes is occupied with accounts of men whose careers are not touched upon in any other work of reference. The labour attendant upon accumulating the materials for the book may be gauged by the list of sources from

which they are derived. This occupies a page and a half of closely-set type, and includes such records as Wills, Census Returns, Parish Registers, MS. Papers, and Death in Ireland and England, files of Old London papers and



INTERIOR OF THE NATIONAL GALLERY, DUBLIN, 1854.

* *Dictionary of Irish Artists*, by W. G. Strickland. Messrs. Macmillan and Company, Ltd. 30s.net.)

of art books and MS. records of various public and private collections and sale catalogues, besides all the more orthodox authorities. Mr. Strickland has been fortunate in having access to such an immense amount of material, and the art-loving public are doubly to be congratulated that such a wealth of material was at the disposal of one who could make so painstaking

an account of it.

Mr. Strickland has added to his work an appendix, giving an interesting and detailed account of the leading art institutions of Ireland, beginning with the Dublin Society's schools founded in 1731. For the beginnings of Irish art, however, one must go back to a period long anterior to this date. Irish illuminators had attained a European reputation so far back as the seventh century, when the English invaders of Britain were still slowly sloughing off their heathenism. Their work, as instanced by such examples as the famous *Book of Kells*, has never been surpassed. The authorship of this beautiful masterpiece is anonymous, but some illuminations of the same type and period were signed, and so Mr. Strickland has been able to include in his record the names of artists who flourished thirteen centuries ago. Only a few of these have come down to us, though the Irish school of illuminators must have numbered in its ranks many men of genius. Their influence during the dark ages, when the light of civilisation was almost submerged, was far-reaching and highly beneficial, and then Ireland itself fell back into darkness. Inter-tribal wars, English invasions, and the general disorder of the country practically extinguished the polite arts for many generations. Their renaissance was delayed until well on in the eighteenth century, and appears to have been largely promoted by the efforts of the Dublin Society for "improving husbandry, manufacture, and the useful arts and sciences," which was founded in 1731. Before there had been established the Guild of St. Luke, composed of Cutlers, Painter-Steyners, and Stationers, which, in 1670, received a charter of incorporation from King Charles II., but there is no name of note among its members. Charles Jervas, who succeeded to Kneller as principal painter to George I., was Irish by birth, but learnt his art in England and Italy, only revisiting his native country on a few occasions. His success in his own day his painting was eulogised in extravagant terms by the critics headed by Pope and Steele—probably greatly stimulated the artistic spirit in Ireland, and when he died in 1739 there were the beginnings of an Irish school of painters and engravers. Two men, vastly different in character and reputation, were largely responsible for the revival of art in Ireland. Robert West, a respected and respectable artist, who studied

in Paris under Boucher and Van Loo, and John Brooks, an enterprising, clever, but unscrupulous engraver, print publisher, and print-seller. As is usual in such cases, we know more about the career of the rogue than that of the honest man. Brooks perpetuated his memory with his contemporaries by leaving a trail of disaster wherever he went; he deserves the gratitude of posterity for having trained a number of pupils who were the means of elevating mezzotint portraiture to its highest pitch of excellence. He was born, probably at Dublin, soon after the beginning of the eighteenth century, and appears to have been of Dutch descent. He learnt mezzotinting during a visit to England in 1740. Mr. Strickland surmises that John Faber, jun., was his master, and as Brooks maintained close relations with this engraver in after years, the surmise is likely to be correct. Brooks was back in Dublin in 1741, and established himself as "Engraver and Mezzotinto Scraper," print-seller and publisher, with Andrew Miller, who migrated with him from London as his assistant. The two—Mr. Strickland gives the chief credit to Miller—trained various pupils, of whom James McArdell, Richard Houston, Charles Spooner, and Richard Purcell are well known to fame. Chaloner Smith also adds (Michael) Ford, but for this there appears to be no justification. The influence that Brooks's pupils exercised on English mezzotinting was profound. They became established here at an opportune moment, just when English eighteenth-century portraiture was arriving at its highest level of excellence. Reynolds was so impressed with McArdell's renderings of his works that he exclaimed, "By this man I shall be immortalised," and, to quote the words of a writer of the introduction to a catalogue of the engraver's works exhibited at the Burlington Fine Arts Club, "There cannot be a doubt that McArdell's genius and example gave a great stimulus to those who practised the art during his time and after his death; and to him we probably owe that glorious band of mezzotint engravers whose works delight us with their extreme beauty, and astonish us by their wonderful exactness to the original paintings."

McArdell's pre-eminence must not blind one to the genius of his fellow-pupils, or to that of his contemporaries who studied at the Dublin Society's school under the mastership of Robert West. Among the engravers whom he sent out were John Dixon, John Murphy, James Watson, and Thomas Frye. These Irish mezzotinters established a standard of excellence which inspired and made possible the work of Valentine Green, J. R. Smith, the brothers Ward, and their other great English contemporaries.

The Irish eighteenth-century painters have hardly such a permanent impress on British art as the

engravers. Francis Cotes was half English by descent, and wholly English in birth and training; James Barry is more remembered for his quarrels with the Royal Academy than for his contributions to its exhibitions, or his pictures in the Adelphi; George Barret—another pupil of Robert West—though popular with his contemporaries, is now overshadowed by Wilson and Gainsborough;



PORTRAIT IN CRAYON OF GUSTAVUS HAMILTON

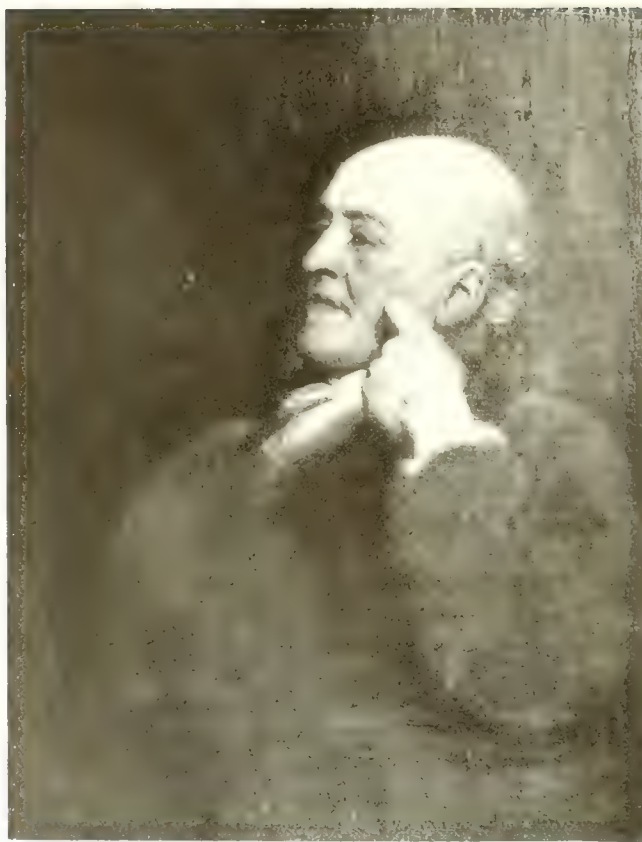
and one is forced to the conclusion that perhaps the most important contributions made by Irish painters to eighteenth-century pictorial art were those of the Rev. Matthew William Peters and Hugh Douglas Hamilton, both men who have suffered from undeserved neglect and are now gradually emerging into posthumous popularity. Peters, however, is only partially Irish. He was born in England, and on his father's side was of English descent. The details of his career and work have been so fully recorded in Lady Victoria Manners's recent life of the artist that there is no need to recapitulate them. Hamilton is Irish by birth, parentage, and education; and though he migrated to London, it was not until he was about twenty-five and had formed his style. From London he went to Rome, and after spending twelve years in Italy, he returned to his native land. This was in

1791, when he was about fifty-two; the remaining seventeen years of his life he practised as a Dublin portrait painter. To say that Mr. Strickland's account of this artist is the best we possess would not be paying it a high compliment, for the previous biographical notices of him that existed were meagre in the extreme. Suffice it to say that the *Whitehall* devotes six or seven pages of *illustrations* to facts almost wholly unobtainable

from original sources—to Hamilton's career, and gives a list of over two hundred and fifty of his works. H. D. Hamilton was not the only artist with this surname. Contemporary with him were the Dublin miniature painter, Gustavus Hamilton; the English Royal Academician, William Hamilton; and the Scotch historical painter, Gavin Hamilton—men whose work is sufficiently alike to cause their names to be a source of confusion. Another contemporary of H. D. Hamilton was Nathaniel Hone, one of the foundation members of the Royal Academy. Cotes and Barret, who have already been mentioned, were also among the thirty-six foundation members; whilst Barry was one of the four academicians elected shortly afterwards to make up the total number to forty. The union of Ireland with England, by removing parliament from Dublin and lowering its status from the

seat of Irish government, not to that of a provincial town, in fact, a serious blow to art in Ireland. A Society of Artists had been formed as early as 1765, but survived only until 1781. Another society was founded in 1809, but was split up in 1812 into several short-lived bodies. Finally, in 1823, the whole of the conflicting interests were united by the formation of the Royal Hibernian Academy.

Unfortunately, many of the most distinguished artists of Irish birth were only remotely connected with it. Martin Arthur Scott, the successor of Lawrence in the presidential chair of the Royal Academy, who was born and received most of his artistic education in Dublin, was elected an honorary member in recognition of his services in obtaining the royal charter for the Hibernian Academy, but appears to have taken no active part in its affairs; William Mulready, R.A., was an occasional exhibitor, but never became a member; Daniel Maclise, R.A., sent a few pictures, and was elected a member in 1860, only to resign four years later; whilst of the Doyle family, neither John Doyle nor his more celebrated son Richard joined the body. Richard's younger brother, Harry Edward, however, became a full member. Of recent years the connection between Irish artists living in England and the Royal Hibernian Academy appears to have become closer, and both Messrs.



HUGH DOUGLAS HAMILTON
FROM THE PAINTING BY F. CHINNELLY

J. J. Shannon and William Orpen belong to the latter body as well as to the Royal Academy.

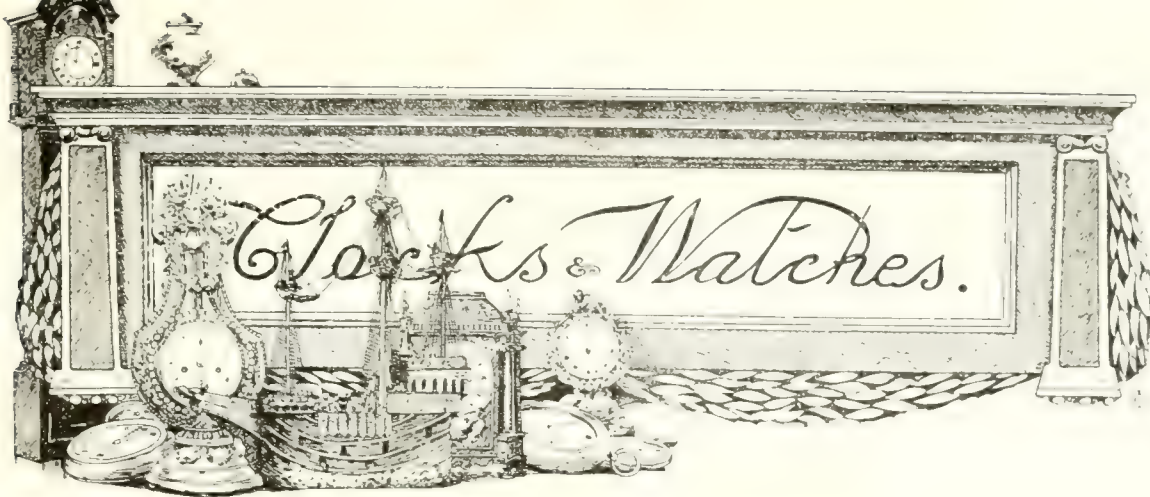
This brief glance over Mr. Strickland's monumental work has touched little more than the fringe of it. A hundred other names of Irish artists (well known to English readers), of whom interesting records are given, might be cited; and many others of artists whose productions, if at present only appreciated in their native country, are well worthy of attention on this side of the St. George's Channel. A valuable feature of Mr. Strickland's book is that he not only

gives the biographical details of an artist's career, but also—when the importance of the subject demands it—an extended list of his works, with, in many cases, the names of their present owners. Thus about 150 examples by Adam Buck are catalogued, 250 by Martin Cregan, over 100 by John Henry Foley, R.A., the sculptor, and works by other artists to a proportionate extent. The addenda giving an account of the various Irish art societies is interesting and valuable, and the two volumes appear singularly free from errors: the one or two slips which one has noted, such as the addition of "British" to the title of the "Society of Artists" on page 426, and the substitution of the date "1744" for "1774" on page 598, obviously occurring through an oversight of the proof-reader.





THE STAFFORD CHILDREN
1816. OIL ON CANVAS. 100.5 x 130.5 cm.
National Gallery, London

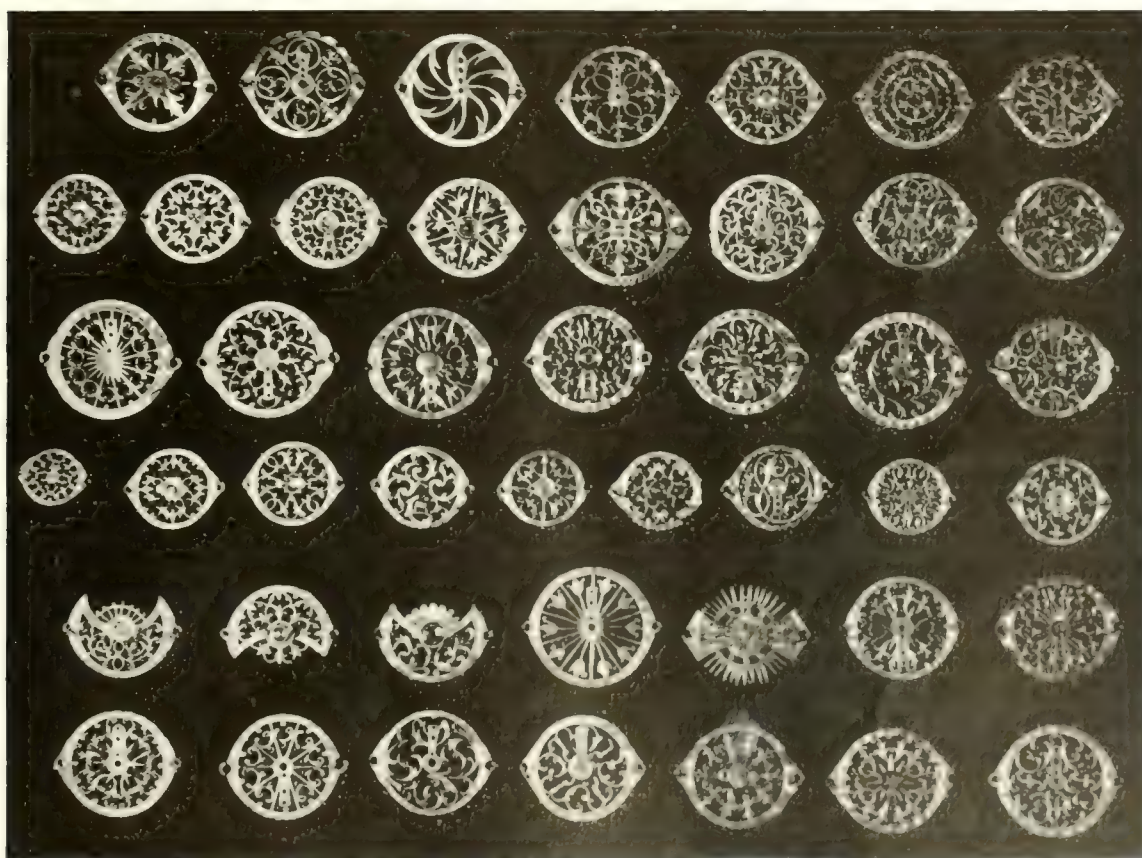


Verge Watch-Cocks

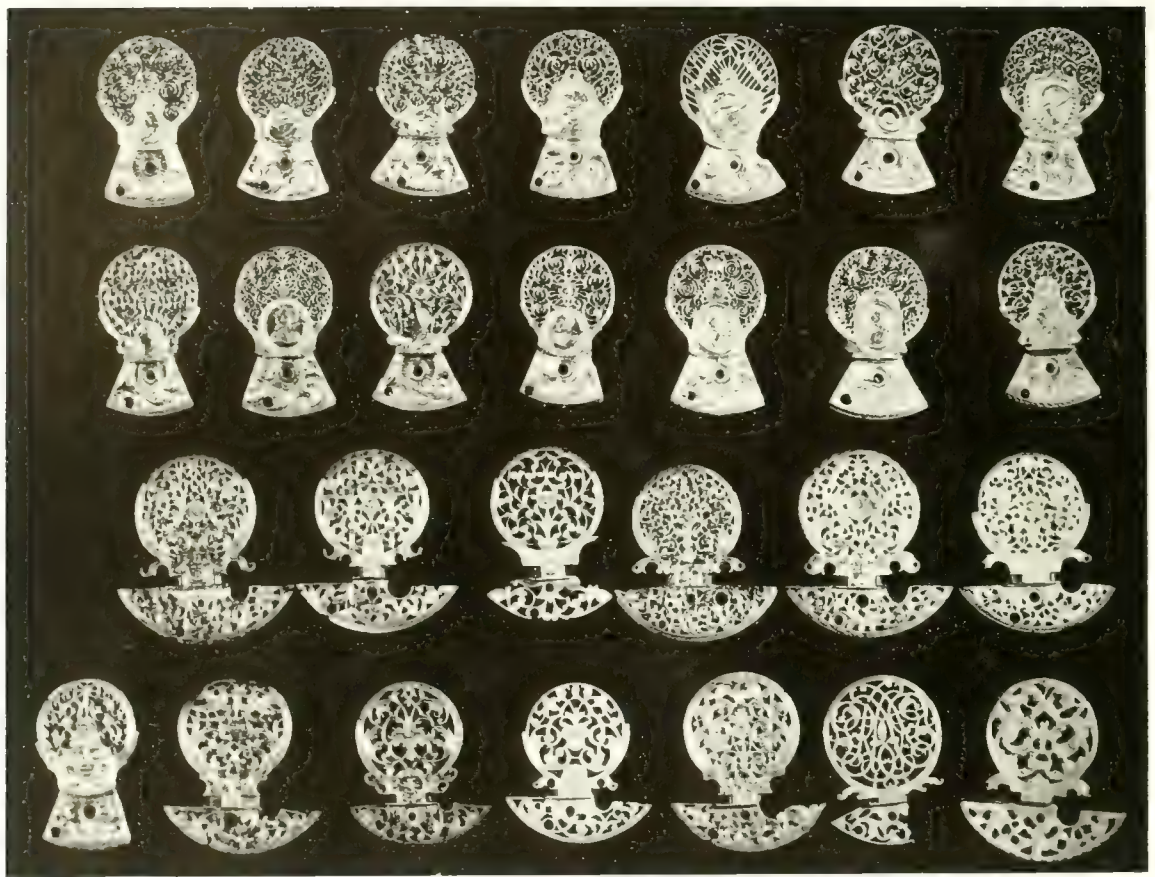
By R. A. Reckless

THE subject of verge watch-cocks has already been discussed in two previous numbers of *THE CONNOISSEUR*. The information given by Mr. Falcke must have proved of great use to all collectors of these beautiful little things. It certainly has to me. I had barely a dozen when his first article on them was published, and since then, in about three and a half years, I have collected over two

hundred, many of them very fine specimens. They are unfortunately becoming rare to pick up: a few years ago they were common enough and accounted of no value by watchmakers, who often sold them for a few pence per dozen. Nowadays I consider myself lucky to get any worth collecting for less than a shilling each. The French watch-cocks appear to change more in their style of decoration than the



NO. I.—SOME FRENCH WATCH-COCKS



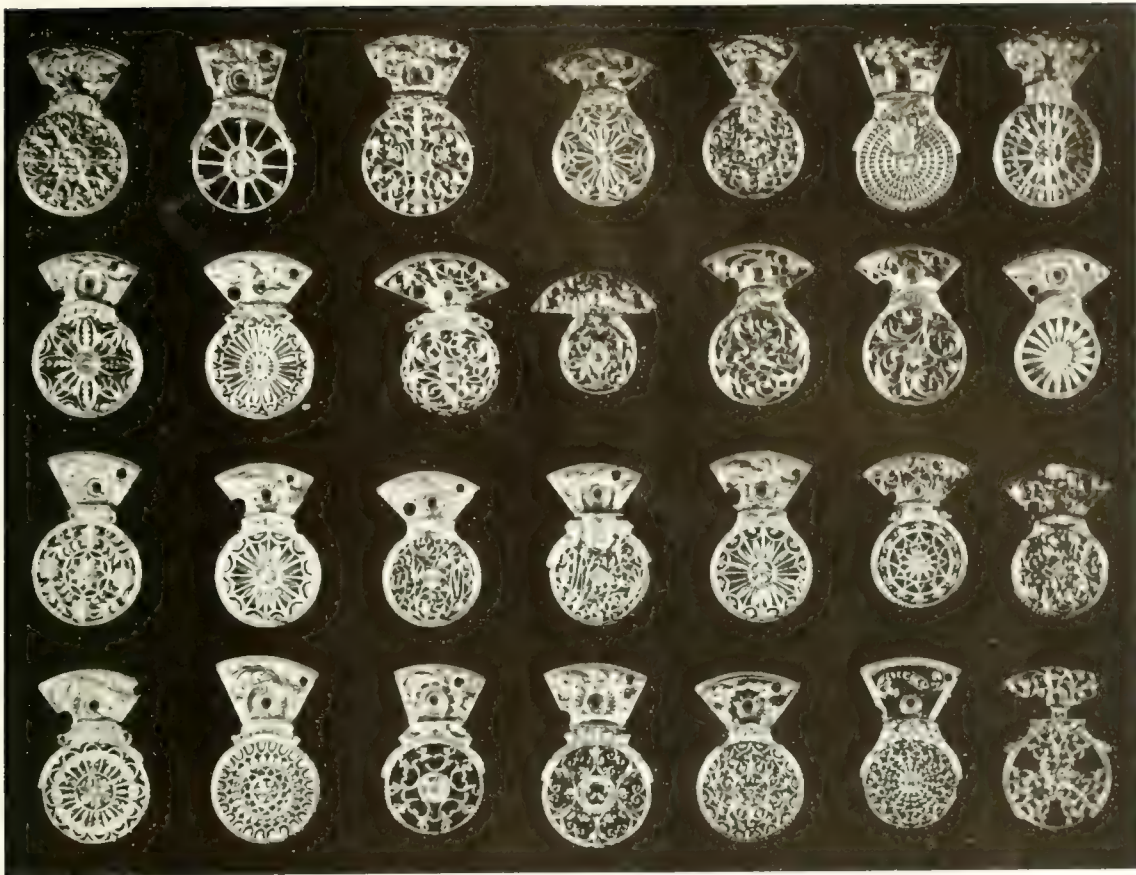
No. II. ENGLISH WATCH-COCKS.

English ones. Some of the early French ones had a foot, which was later exchanged for two very small ones termed "oreillettes." These in time seem to have shrunk into the cock, which is almost circular in shape, leaving a small notch at each side for the screws to attach it to the plate. During the reign of Louis XIV. the cocks were very large and massive, occasionally reaching the size of a five-franc piece. These latter, however, are not to be found except in museums, but occasionally one comes across a large old one. The carving is general and not very heavy, some of the foremost engravers of the day being employed upon them. These are rare in England, at all events. I have only six of them, and have not seen any elsewhere except in museum collections. The designs of later dates became much lighter in character, and on many occasions the engraving is very delicate. The workmen must have had remarkably steady hands, as one slip of the tool would have swept the whole design away. At the time of Napoleon's victories in Egypt the craze for palm-tree decoration came into vogue, just as in England the introduction of tulips by William of Orange resulted in that flower being used for many decorative purposes—as an example, the "tulip" pillars in watches of that period. So palm-

leaves were frequently depicted in French watch-cocks. The Empire period is also represented by graceful wreaths, festoons, and circular ornament.

No. i. shows some French cocks, two of them initialled, and one very tiny one which is uncommon. Three of these in the second row are peculiar in shape, being semi-circular; next to them are two showing palm-leaves.

On No. ii. are shown some large English ones with open-work feet and wings. A description of these will be found in the January 1910 number. The centre one in the bottom row is silver, my only one. Many watchmakers assert that there are no such things, but I have come across quite a number of them. The price demanded for them is always too high for me, so I have had reluctantly to leave them behind. The bottom right one is a forgery, which would not deceive an infant. The carving is absolutely flat, and there is not a glimmer of gold on it. Next to this is a finely initialled one; unfortunately the foot is broken. The two top rows of No. ii. show some very finely pierced cocks with heads and various devices at the base of the head; one has an hour-glass and scythe. Two of the head ones have crowns worked into the ornament, so presumably they represent monarchs. The extreme



NO. III.—GEOMETRIC WATCH-COCKS

left one, second row, is a bust of King George III. when young. Judging by the nose, his was certainly uncommon. The head does not show so well in the print.

No. iii. shows some geometric ones, two with initials and a few with open-work. The bottom left one is very early, judging by the foot, which has no border, and from the design it is probably early French.

There was one year in which English watches were taxed—I think it was 1787. Britten gives it in *Old Clocks and Watches*. To show that the tax was paid, the cocks of that year bear a small oblong criss-cross mark at the base of the foot. The first on row 2 of this plate is an example. It is interesting as giving the exact year in which it was made. I have only seen one other with this mark. The small watch-cock with the large foot is fairly uncommon, I should think; those in this style are usually very large. One cock on the bottom row shows a Rajah.

No. iv. shows six old French and a few so-called Dutch cocks. They probably are, but the style was largely copied in England and France. The carving on some of these is very deep, and beautifully done. One of them depicts Father Time, with a determined

expression, two scythes, and a winged hour-glass. The large ones are about the size of a halfpenny.

No. v. shows four watch movements. The small cock is a French one on a Dutch alarm watch. The large English one appears to be also on a Dutch watch, upon the plate of which is engraved, "Baron Utrecht." The other two are a Dutch pendulum, the cock showing Cupid holding a heart, and an English pendulum, having the original thick glass in the cock. The pillars of these four are wide-spreading and very beautifully carved. I once saw a very large English pendulum cock in silver, which I should say was very rare; the man would only sell it on the watch, for which he wanted a considerable sum, so I had to leave it.

I am told that the Americans are buying up watch-cocks wholesale, good and bad—and there are plenty of poor ones—one of the uses to which they put them being to inlay them in furniture. Watch-cocks made into jewellery are very heavy and clumsy-looking—the English ones, at any rate; the foreign ones lend themselves better for that purpose.

I find that the collection of watch-cocks is a most fascinating hobby; the really fine ones are so few and



NO. IV. FRENCH AND DUTCH WATCH-CASES

far between that every fresh one found adds zest to the hunt. I have spent many pleasant hours searching for them, and they turn up in the most unexpected

places. One of my most prized ones, the silver one, was found at a chiropodist's, where I had certainly never thought of looking for them!



NO. V. FINE WATCH MOVEMENTS

NOTES & QUERIES

[The Editor invites the assistance of readers of THE CONNOISSEUR who may be able to supply the information required by Correspondents.]

UNIDENTIFIED PORTRAIT (No. 100).

DEAR SIR,—I am wondering if any of your readers may recognise the enclosed portrait, and if they have any idea of the name of the artist and where the picture is now. I trust I am not inconveniencing you, and that you can oblige me.

Yours very truly, F. C. STRANGE.

UNIDENTIFIED PORTRAIT (No. 101).

DEAR SIR,—I should be glad if any of your readers could assist me in ascertaining the subject and painter of the portrait of which I send photograph.

Yours truly,
ENQUIRER.

PORTRAIT OF COLONEL PHILLIPS.

SIR, In the Royal Academy Exhibition of 1821 there was a portrait by Thomas Foster, described as "Colonel Phillips, one of the few gentlemen now living who sailed with Captain Cook." I should be glad to know where the portrait is.

Yours faithfully,
HENRY A.

JOHNSTON.

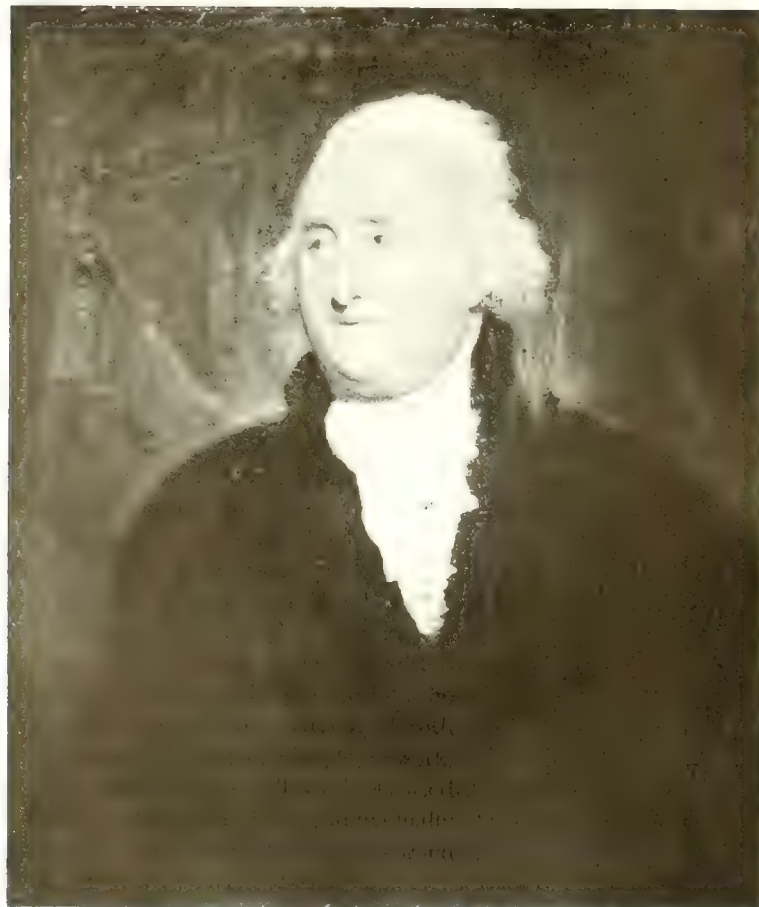


RE PORTRAIT OF BISHOP FISHER (No. 93). OCTOBER NUMBER.

SIR,—Your correspondent Mr. G. P. Legard must be unaware that Fox's *Book of Martyrs* is a work manifestly polemical in character and often legendary in its matter, or he would not recommend the enquirer *re* the above-mentioned portrait to go to it for reliable information. For authentic details regarding the bishop's life, your enquirer might consult the MS. volume *Arundel*, 152, in the British Museum,

wherein he will find an almost contemporary life of Fisher by Dr. Hall. Some volumes published by the Record Office, entitled *Letters and Papers of Henry VIII.*, also include much interesting matter referring to him. Bridgett's *Life of Fisher* (Bancroft Oates) is a contemporary work, and these and other original sources, no doubt, contain all the particulars your enquirer might desire to know. It may

him to know



UNIDENTIFIED PORTRAIT

Holman having painted any portrait of the bishop, nor two original red chalk sketches by him exist, one in the Royal Collection at Windsor, the other in the British Museum.

Yours faithfully, L. S. SUTTON
(Issy-les-Moulineux, France).

UNIDENTIFIED PORTRAIT (NO. 77, NOVEMBER
NUMBER)

DEAR SIR, Unidentified picture No. 77 in the November CONNOISSEUR is the portrait of John Cardinal, King of Poland, when Cardinal.

Yours truly, CAMILLE PRZYBYLSKI

UNIDENTIFIED PORTRAIT (NO. 85)

SIR, In reply to your correspondent, Mabel de Montaigne (Allison), I have to say that the portrait she describes corresponds to the portrait in the November CONNOISSEUR, Edinburgh. I am a great-grandson of the lady, and possess the oil-colour portrait by Bonnar, dated June 29th, 1843, of which the November CONNOISSEUR is the November CONNOISSEUR to a grandson of the lady, who often saw

her in early days, and he does not think that the Adelaide portrait resembles his grandmother. He has compared it with a photograph of the old lady. Both he and I would very much like to know the history of the Adelaide picture, and how it comes to be described as a portrait of Mrs. Begg. The *Memoir of Mrs. Begg* was written in Kinness, where your correspondent says it was found.

I am, your obedient servant, A. A. Begg.

UNIDENTIFIED PORTRAIT (NO. 87)

DEAR SIR, At first sight this evidently fine work reminds me of that of William Hoare, R.A., about whom "G. S." may learn all from my notice in *Notes and Queries* of December, 1893, and January, 1894. The note as to Wedgwood, however, inclines me more to Thomas Hudson, with the marked influence of Reynolds (his pupil) about this work. Again, as to artist, why not Cotes, R.A., with the assistance of Peter Toms, R.A., in this drapery? As to who the portrait is of, this would be a question more for Mr. Wedgwood to solve, for with the statuette and inverted bowl we have a guide to the probability of its being



162 UNIDENTIFIED PORTRAIT

one of the partners of his old firm at Luttera-Bertou, L. BERRY, of Farnham, R.A. If the last named, who was Josiah Wedgwood's decorative artist, sending him figures from Italy, "G. S." might see the two portraits of him by Romney and Henry Howard, R.A., in the National Portrait Gallery. A most interesting possession.

Yours faithfully,

HAROLD MAYNARD, Colonel.

LELY'S PORTRAIT OF MRS. BETT.

Mrs. Booth is writing to THE CONNOISSEUR to ask whether the portrait by Sir Peter Lely of Mrs. Brett has been engraved, and if it has, to inform her where the portrait is.

POTTERIES OF A BOY

DEAR SIR.—We are anxious to know if you have seen any of the pottery of the 17th century at M.

Kennedy and her brothers, whose portrait was painted by Sir Joshua Reynolds, but have been unsuccessful in our search. Can you help us in any way? Thanking you in anticipation,

We are, dear sir, yours faithfully,

H. M. L.

UNIDENTIFIED PORTRAIT OF A LADY

DEAR SIR,—The picture from which the accompanying photograph has been taken was bought by me in August, 1913, in a small shop in Newport Pagnell, Bucks. The picture was then in a terrible condition from dirt and damp, but I am assured by an expert that it is an undoubted antique, in its original frame. I should be very glad to discover the name of the painter, and also, if possible, the name of the lady. I believe the picture came out of Northamptonshire.

Yours faithfully, LILIAN M. LEVY.

ARTIST, BUT
I HAVE NO
IDEA.

DEAR SIR, I am
sending you herewith
photographs of two
pictures which I have
just received. I have no
idea of the artist, but
the picture is of a
woman, and I have no
idea of the name of
the artist, family, or
period. I have no
idea. The picture
measures 31 in. by
48.

Yours faithfully,
J. M. McC



103 UNIDENTIFIED PORTRAIT

UNIDENTIFIED
PAINTINGS
(Nos. 104 and 105).

DEAR SIR, I
should be glad if any
of your readers would
advise me as to the
artist and subject of
the pictures of which
I send you herewith
photographs (these
are old paintings).
The one with the
single figure mea-
sures 2 ft. 6 in. wide
by 3 ft. 7 in. in
depth, and the one
with several figures
measures 2 ft. 9 in.
wide by 3 ft. in
depth. In conclu-
sion, I may say that
these pictures are un-
doubtedly very old.

Thanking you in
anticipation,

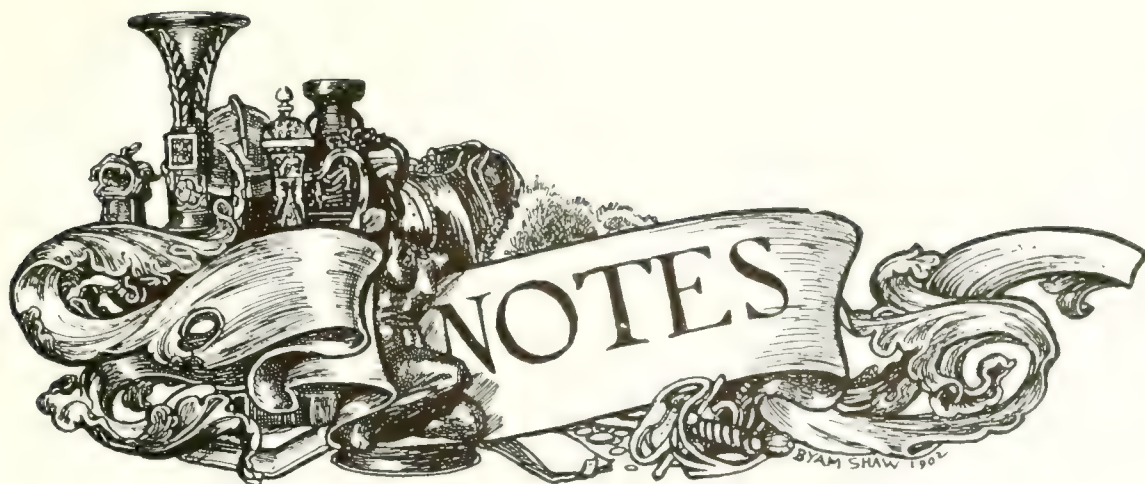
Yours faithfully,
W. J. WILMORE COOK



104



105 UNIDENTIFIED PAINTING



To many people in the village of Eccleshill, near Bradford, in the West Riding of Yorkshire, it is a

Set of Jugs in Brown Earthenware, made fifty years ago at the Manor Potteries, Eccleshill, Bradford, Yorks.

matter of surprise why the present brickworks are called potteries, but the latter name was given to it when all forms of the potter's art were made there, both from a domestic and artistic effect.

The industry at the time found employment for a large number of people, and the quarry from where the clay was got was of a rich description, suitable in every way for getting the best effects on the things made. But the potter has left the district, and the only remains of the beautiful brown glazed pitchers and jugs that were formed there are those which every now and again collectors can pick up in outlandish places, and those treasured by the villagers as having been made at these potteries. The three shown in the illustration are examples of what was done originally at the Manor Potteries.

The Manor Potteries mentioned are some three miles out of the city of Bradford, and they were at one time a thriving pottery, though at the present time bricks only are made there, the potter's art having been given up some forty-six years ago due to two factors, namely, (1) the demand for bricks and fire-clay, (2) the lack of skilled workers for the artistic goods.

Up till 1727 Hogarth was known only as an engraver, but about this time took to oil painting.

"The Laughing Audience," painted by Wm. Hogarth, about 1730

His earliest pictures were designs for masquerade tickets, of which *The Laughing Audience* was one. It represents the interior of part of a theatre, perhaps Drury Lane.

In those days orange women were not only allowed outside but also inside the theatre. The picture is now in the collection of Dr. M. A. Goldstein, of St. Louis, Mo., U.S.A.



[illegible]

"Portrait of Her Majesty Queen Charlotte with the Princess Royal." Canvas, 88 in. by 58 in.

Robert Cotes, an Irish apothecary in London. He became a pupil of George Knappett, the portrait painter, and under him learnt to draw portraits in crayon, a style in which he particularly excelled. Many of his portraits in oil were of great excellence, and were painted in rivalry of Sir Joshua Reynolds. For a time he was the fashion at London and at Bath. Cotes was a member of the Incorporated Society of Artists, and one of the seceding artists who formed the original members of the Royal Academy at its foundation, 1768. He died premature, in 1777, at Richmond, in Surrey. His brother, Samuel Cotes, was a miniature painter.

"There are two excellent crayon portraits of Princess Louisa and Princess Caroline Matilda, the daughters of Frederick, Prince of Wales, now at



SALVAGE WOODWORK

Windsor Castle. A fine double portrait of the same two princesses, at full length, is in Buckingham Palace.

"The queen is seated at full length with the infant Princess Royal asleep on her lap. The queen holds up her finger to command silence, lest the child should be awakened. *Signed, F. Cotes, Pxt., 1767.*

"H.R.H. Charlotte Augusta Matilda, Princess Royal, was born at Buckingham House on September 29th, 1766, and was the fourth child of George III. and Queen Charlotte. In May, 1797, she was married to Frederick William Charles, Prince of Wurtemberg, who became king in 1806. She survived him and died in 1828. This painting was engraved by William Wynne Ryland and published in July, 1770. This portrait was formerly in the White Drawing Room at Windsor Castle, where it had been reduced to the size of 50½ in. by 40½ in. in order to fill a prescribed space upon the walls, the folded portions being turned back. On the accession of King Edward VII. the picture was removed, and the canvas repaired and restored to its original size. The restored painting was then placed in the private sitting-room of H.M. Queen Alexandra.

"Cotes executed some reduced versions of this group in pastel. One of these is in the Royal Collection at Buckingham Palace, and another is in the possession of the Duke of Northumberland."

The same excellent series of the Princess of Wales, by Cotes, is in the collection of the Duke of Northumberland.

"Portrait of M. Charles Alexandre de Calonne"

Madame Le Brun, who attained to the front rank of her profession. She was born in Paris, and showed her artistic powers quite early in life. She married Jean Baptiste Pierre Le Brun, a picture collector and dealer, and was thus able to study the works of the best masters. On her return to Paris she became the fashion as a portrait painter, but her fame rests to a great extent on the patronage extended to her by the queen, Marie Antoinette, and the numerous portraits which she was able to paint of the queen before the royal family was engulfed in the horrors of the French Revolution. In this way Madame Le Brun has been immortalized upon history.

"Among her sitters and her intimate friends was that brilliant and dangerous courtier and statesman, Charles Alexandre de Calonne. Gossip did not scruple to couple their names in a scandalous connection, but there was not the slightest foundation



the French king, Calonne, was a Frenchman, and his policy was a misapprehension of the French king's policy. For Calonne was a greater mistake than when in 1787 he appointed Calonne to the Committee of the French king's policy. Calonne was a desperate, and it needed Calonne to assume the responsibility of the French king's policy. Calonne was a desperate, and it needed Calonne to assume the responsibility of the French king's policy. Calonne was a desperate, and it needed Calonne to assume the responsibility of the French king's policy.



THE CHINESE PLATE

Calonne certainly did his best to save the king from the guillotine. But the means and reason necessary for this purpose were constantly increasing. Calonne was a desperate, and it needed Calonne to assume the responsibility of the French king's policy. Calonne was a desperate, and it needed Calonne to assume the responsibility of the French king's policy. Calonne was a desperate, and it needed Calonne to assume the responsibility of the French king's policy.

"This portrait was painted by Madame Le Brun in 1784, and exhibited at the Salon in 1785, when Calonne was at the height of his power, and Mdlle. Sophie Arnould, the celebrated singer, said of it 'C'est un portrait d'un homme qui ne s'occupait que de sa jambe, afin qu'il reste en place.' It was brought by Calonne to England, and passed into the possession of the Prince Regent at Carlton House. It was subsequently removed to Windsor Castle, where it now hangs in the corridor."

I SEND herewith a photograph of a curious Chinese plate belonging to a friend of mine in Portugal, who is anxious to obtain an opinion on it. It has been shown to the best experts in Manchester, but none of them can recognise it as like anything they have seen before. The size is 9½ inches, and the material a heavy porcelain. The design of the border terra-cotta painting under the glaze, the centre design of European

Curious Chinese Plate

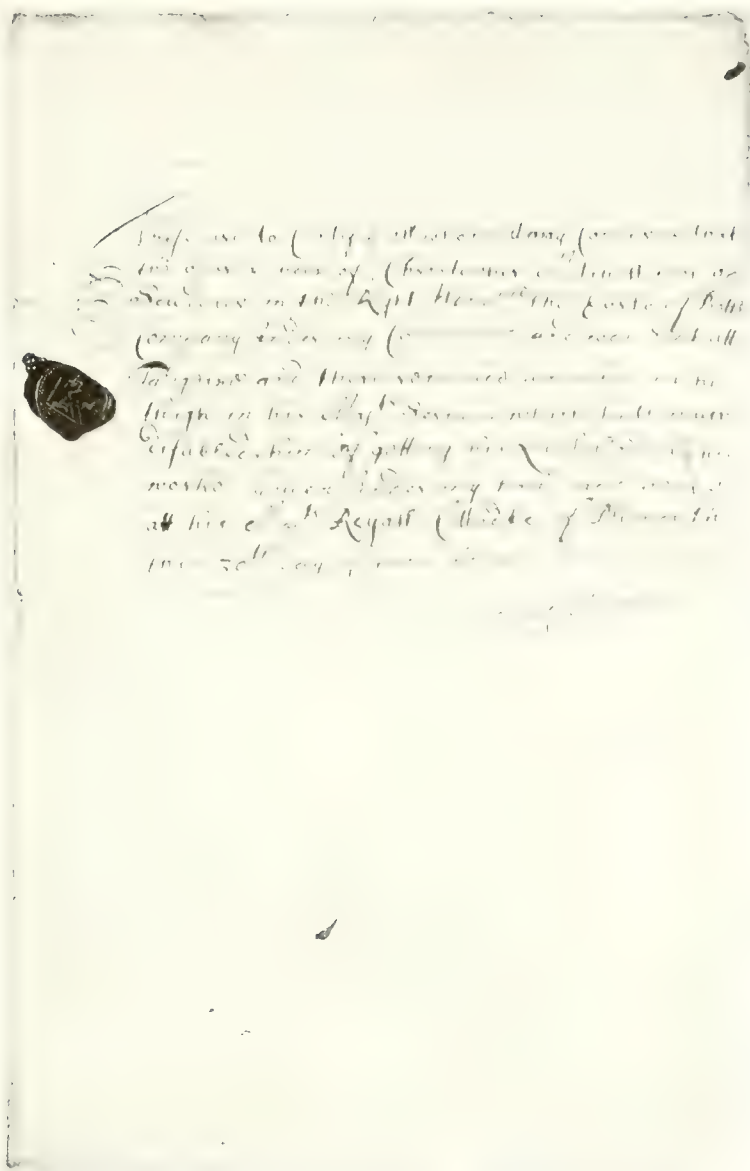
possibly some of your readers can throw some light on the matter.

THE chance-found relic of bygone days has more appeal to the student of archaeology than the better preserved specimen which lacks a history, for it is this appeal that causes a seemingly worthless object to suddenly attain peculiar interest in the eyes of the connoisseur.

By the history of such finds we mean, of course, an account of its discovery in some unexpected place, for the old associations—and very grim indeed must some of them have been—are lost beyond recall. If these relics could only speak and tell us what sudden impulse caused a man to thrust his rapier or gauntlet into some crack where they would lie untouched for centuries, their stories would prove stirring reading.

Such a relic is in the possession of Mrs. Dawson Scott, Brent House, Penrith, Cumberland. It is a seventeenth-century gauntlet of leather, sadly decayed, which was found hidden in the thatch of "The Moat," Lisworney, Glamorganshire, on August 17th, 1864. When discovered, the glove was stuffed full of coins representing each reign from Philip and Mary to Charles I., inclusive. What a romance might be woven around this decayed scrap of leather, doubtless the property of some fugitive royalist in the great civil war, who had hidden all his available cash in it with a view to returning later when pursuit had driven him far away to the heath, or worse still, the plantations.

Old country cottages have often yielded up, in the course of repair, secrets which have been guarded as



CHAMBERLAIN TO A. H. B. 173

eriously as the proverbial family skeleton, some of the "finds" made in this way being most instructive. For instance, there is the well-known case of a carved ivory powder-flask, found in the upper wall of a house at Glastonbury in 1833, which is thought to have belonged to someone connected with the rebel army under Monmouth, which sustained such a crushing defeat at Sedgemoor.

This valuable relic, which is carved with a representation of a nude female figure supporting a cornucopia, is not quite complete, for the silver mountings, stamped with a *coronet*, have vanished, although they were intact when the piece was found. The flask is at present in the Glastonbury Museum.

A sentimentalist might find some food for reflection

in the carving described, which would almost seem to have ironical reference to the plenty and good fortune which so seldom seemed to dance attendance on the luckless Duke of Monmouth.

Mr. C. R. B. Barrett, the Essex historian, tells how a traveller in a village near Naseby witnessed the following incident:—Whilst passing a cottage of which the thatch was being removed, three rapiers were brought to light. They were of early seventeenth century date, two of them being boys' swords. Perhaps the property of a father and his two sons, they had, on account of their quality, been thrust away during the great rout which followed the battle, as being of too incriminating a nature to be retained with safety.

Interesting Document of the Period of Charles I.

The following is a copy of Mr William F Piper, Esq., of London, who has kindly agreed to give a reproduction of an interesting document of the Charles I. period, namely a soldier's character, given by Captain Piper in the year 1673.

THE most valuable and well-known collections of pictures in Europe. Baron Albert von Oppenheim will be sold by auction this autumn at Berlin, in Rudolph Lepke's sale-rooms, under the common direction of the two firms—Hugo Helbing of Munich and Rudolph Lepke's Kunst-Auctions-Haus of Berlin.

The first part contains the famous picture collection by the masters of the fifteenth to the seventeenth century. The masterpiece of Petrus Christus must be mentioned first; besides, there is a great number of other remarkable works by Quentin Massys, Gérard David, Rembrandt, Frans Hals, Rubens, Pieter de Hooch, Van Dyck, Hobbema, Ruysdael, Jan Steen, Terborgh, Teniers, Cuijp.

The second part consists of Oppenheim's objects of art, as his collection of jugs, stained-glass windows of the early Gothic period, sculptures, Limoges enamels, furniture, etc.

Dr. Bode has undertaken to compose the catalogue of the pictures, and Dr. von Falke that of the objects

of art. The collection of Chinese curios consists of scrolls, brasses, bronzes, pictures, porcelains, etc.

Chinese Curios

The collection of Chinese curios, which the Royal Highness the Crown Prince of Sweden, writes an occasional contributor from Bombay. The purchase of the collection, which was gathered at Tientsin and other places during the Boxer troubles, came from the Imperial Palace and other buildings at Peking, and was secured by Mr. E. S. Strehlneck, of Shanghai, chief of the Chinese Marine Customs. The collection, some of the relics of which are hundreds of years old, is well known to connoisseurs, and has attracted a great deal of attention from dealers and travellers. One of the most valuable parts of the collection, which

remain intact and is to be known as the Strehlneck collection. Mr. Strehlneck is going to write a history of the relics.

Apropos the subject of Chinese curios, the *North China Mail* writes:

article on Chinese art takes, in the course of which the writer stated that a thorough examination of Chinese "old masters" in some of the European museums might provide surprising revelations.

In the opinion of the few who are competent to judge, he says, the present-day standard of Chinese art is low, while within the last decade the market for Chinese art work of all kinds has extensively widened. Genuine enthusiasts and connoisseurs have been joined by hundreds of small collectors, equally as enthusiastic, but perhaps meagrely equipped in expert knowledge. Agents have therefore ransacked the country for things to complete private collections and overflow into the auction-rooms of Europe and America.

The Chinese have risen to the occasion, and with their inborn courtesy and desire to please, they have been loath to discourage the new zeal for the ingathering of artistic treasures. When the supply of "old masters" in pictures, bronze, and porcelain began to diminish, means were invented for replenishing the stock, and the work has been brought to a fine art. There are crowds of artists at work upon pictures destined for sale as "old masters" of all the great periods in Chinese art. The industry thrives at Shanghai in the French concession, and other centres are Foochow, Shaohsing, Yangchow, and Soochow. Shanghai and Peking are the chief distributing centres.

Cooper and iron are used in place of the old bronze composed of gold, silver, and other metals. In addition to the use of acids, other means, peculiarly Chinese, are adopted to produce the effect of age. The imitations are so cleverly finished that the deception can only be observed after long acquaintance with genuine old bronzes. Consequently, the work meets with a ready sale at good prices, and much of it is at present receiving the homage in Europe which emphatically is not due to it.

But this reference to the shadier side of Chinese art must not be taken to convey too pessimistic a picture. Very fine work is still being produced. For example, two of the most famous Chinese artists of to-day—the two Woos—are now resident in Shanghai. Both are landscape artists, and much of their work is in the style of the masters of the Sung dynasty (960-1127). Their work, it is considered by experts, will stand the test of time. It should be added that the majority of authentic old Chinese pictures go to Japan, Tokio being a better market than London, Paris, or Berlin.



THE EVENING GLOW, ST. MARK'S, VENICE

BY ALFRED GOSWOLD, R.S.A.

1891. 10s. 6d.





THE QUEEN NEFERTITI, AS SHE APPEARED IN THE TEMPLE OF AIN HELWAN, EGYPT. (From the collection of the British Museum.)

to the other. So too with the other *ancient* of discoveries made a few years back, and a decade or two ago, as though they were recent, but this does not mitigate the value of the descriptions of the things discovered, and the uses for which they were intended. The volume contains a most interesting account of various typical phases of Egyptian art, full of expert knowledge, set down in a manner which even the most embryo of Egyptologists can understand and enjoy. Words of praise should be given to the numerous excellent plates contained in the work, and also to the felicity of Miss Elizabeth Lee's translation.

At a time when there is a more resolute attempt being made to challenge English naval supremacy than has occurred since the time of Nelson,

**"The King's
Ships,"** by
**Halton Sterling
Lecky. (Horace
Muirhead
Vol. II. £2 2s.)**

... singularly opportune. Here is a full and graphic account of the "price of admiralty" paid by England in the form of endless battle against the hostile forces of man and the elements, which has paved the ocean with our dead. It is not merely an account of the ships of the present navy, but also of

Govaert's works, though appreciative, never descend to indiscriminate eulogy, while he has compiled a full and valuable list of the pictures, etchings, and lithographs of the master. The interest of the volume is further heightened by the numerous illustrations, which are generally of high quality.

THE province of Flanders, which gives its name to the language, literature, and art of Belgium, is less than a quarter of the area of the country; but even the whole kingdom occupies an insignificant space on the map of Europe. It is curious that this small land, which for long centuries existed merely as an appendage to one or other of the great powers, should have evolved an art which, perhaps, is inferior only to that of Greece or Italy in the influence it has exerted over the æsthetic destinies of mankind. The history of art in Flanders, as recounted by Professor Max Rooses, may be said to resolve itself into three great epochs—the period of the primitives, which lasted until the sixteenth century; the period when Italian influence predominated; and the after-time when the genius of Rubens had diverted Flemish art back into its national channels. The first period may be said to have reached its apogee in the work of the Van Eycks, who revolutionized painting in Europe by perfecting the process of oil-painting. Contemporary with them were Robert Campin and his pupil, Jacques Dares, whose productions have only recently received the distinction they deserve; while in the works of their followers and successors, Rogier van der Weyden, Dierick Bouts, Hugo van der Goes, Hans Memlinc, Gheeraert David, Quentin Massys, Marinus van Roymswael, and Joachim de Patinir, there sets in a period of gradual declension. The Italianized period produced many minor masters, but hardly one of the first rank. Its beginnings are well exemplified in the *Adoration of the Kings*, by Jean Gossaert of Mabuse, in the National Gallery, a picture which Professor Max Rooses neglects to mention; and it produced a number of portrait painters like Antonio Moro, the Pourbus family, and others whose work is little inferior to the best. With the advent of Rubens and Van Dyck, Flemish art reached its greatest height, and exercised a profound influence over that of other countries, more especially that of England. The works of Van Dyck maintained a strong ascendancy over English portraiture until the time of Reynolds, and that their inspiration continued through the portraits of Gainsborough is still an important factor in our national art. Nor have the later Flemish painters been without followers on this side of the North Sea. The works of Alfred Stevens, Jan van Beers, Henri Leys, Eugene Verboeckhoven, and many others, which have been extensively bought in England, have all made their presence felt in the art of this country. Professor Max Rooses' book should therefore be especially welcome to English readers. No other work on the theme contains such an amount of condensed information. It forms a most valuable addition to a valuable series.

"Art in Flanders," by Max Rooses
Ars Una Series (William Heinemann
6s. net)

Like its predecessors, it is profusely illustrated—the plates in colour are not quite of such high quality as the numerous half-tone blocks—and deals with architecture and sculpture as well as painting.

A MOST complete survey of seventeenth-century costume is provided by Herr Max von Boehn in his handy-sized volume. The author has ransacked the pictorial art of the period to provide illustrations for his theme, and many of the finest portraits and costume pictures of England and the Continent have been reproduced. The era opened with the last years of Queen Elizabeth, and closed with the reign of Louis XIV.

"Die Mode im Sietzehnten Jahrhundert" Von Max von Boehn (F. Bruckmann, München 6.50 marks)

In her presentation we are introduced to the exaggerated ruff, so brobdingnagian in its proportions that, according to Howell, "twenty shillings were us'd to be paid for the starching" of one; the farthingale, ancestor of its smaller descendants, the hoop and crinoline; and garments padded to such an extraordinary size that their wearers must have felt as though they were enveloped in small haystacks. Even then such a mode was becoming old-fashioned. Through the reign of James I. there can be traced a constant effort, if not towards simplification, at least towards comfort; the dresses become divested of something of their superfluity, and the ruff, instead of towering heavenwards, projects only horizontally, having not unfrequently the appearance of an exaggerated ham-frill. Even then, however, they were anticipations of the more picturesque elegance of the Charles I. period. In the well-known portrait of himself and Isabella Brant, painted in 1610, Rubens is well known to have draped the ruff gracefully over his shoulders. The etchings of Callot and Bosse introduce us to the swaggering cavaliers of the *Three Musketeers* period, gorgeously attired yet not so as to impede their movements, their cloaks serving them as a useful buckler in parrying an antagonist's sword. But the fashions of the various countries were by no means simultaneous in their application, nor did the raiment of the various classes of nobility and gentry of a single country always follow in the same groove. Herr von Boehn, however, is an indefatigable guide, and has accumulated together illustrations of all the different vagaries of costume in whatever portions of civilized Europe they were worn, leaving us finally among the full wigs and broad-skirted coats of the late Louis XIV. period. His text on the theme is equally valuable as the illustrations, and for either of them the book would be well worth the buying.

"Myths of the Hindus and Buddhists," by Sister Nivedita and Ananda Coomaraswamy (George G. Harrap & Co. 15s. net)

FIVE myths and legends which form, if not the groundwork, at least the embroidery of religions which are accepted by over a third of the inhabitants of the globe, should be of interest to every educated reader, and the handsome volume on the *Myths of the Hindus*

of the Indian mind, and the work of Messrs. George Allen & Co., Ltd., is complete and perfect with nearly 100 illustrations. It is long, short, especially it should be said, very attractive, and all of the following books are of the same quality as this one, and there is little of Anglo-Indian literature that can be perfectly understood without at least an elementary knowledge of the *Myths of India*. The work was commenced by Sister Nivedita, Margaret E. Noble, well known as one of the leading interpreters of Indian life and literature to Western readers, but her untimely death in 1911 left it uncompleted, and it has been finished by Mr. Ananda K. Coomaraswamy. The myths have been selected, arranged, and condensed in a manner to make them acceptable and easily understandable to the European reader, while the English into which they have been conveyed—easy, fluent, and dignified—makes the reading of them an enjoyable task. Another great attraction to the work is the series of colour-plates from drawings by Indian artists, executed under the supervision of Mr. Abanindro Nath Tagore, C.I.E., Vice-Principal of the Calcutta School of Art, who has himself contributed some of the pictures. The decorative feeling and subtle colour-quality exemplified in these works irresistibly invites comparison with the art of China and Japan. In the "Victory of Buddha," by Mr. Tagore, one finds an exposition of beautiful and tender feeling, such as is exemplified in the works of Whistler, or in the best pictorial art of the Far East, and this is impregnated with a profound mysticism which elevates into a religious utterance as distinguished from the mere expression of the beautiful. The other examples of this artist are marked by the same quality, and it is shown, though not to the same extent, in the work of the other illustrators. Of these, Mr. K. Venkatappa shows more sympathy with Persian art than that of China; whilst some excellent colour arrangements are given by Messrs. Nanda Lal Bose and Khitindia Nath Mazumdar and other of the painters of the present day. The plates are of a high quality, and the book is a masterpiece of the art of the book. In the sample of modern Indian art, they conclusively show that it possesses qualities which, if exemplified on a more extended scale, may cause it to be reckoned in the near future as one of the great modern schools of painting.

ART, like religion, is a permanent battle-ground of contending philosophies. Countless volumes have been written on it without any general agreement being reached. "The Meaning of Art," by Paul Gaultier, is the outcome of personality. When all mankind have arrived at the same conclusion, there will be no necessity for the existence of art, for it will mean that the whole of humanity possesses the same taste. Nevertheless, books like that which

Monsieur Paul Gaultier has written on *The Meaning of Art* are of distinct value as surveying the theme from a fresh standpoint and recording discoveries which may open out to the reader new ideas and conceptions. To an Englishman the ideas of M. Gaultier may seem somewhat revolutionary. He tells us that "the beautiful belongs so exclusively to art that we find it in nature only at the instigation of the artist, the creator of beauty, so to speak, at his direction and following his lead," and asks, "Is it not painting that has given us the taste not only for mountain and sea, which men of the seventeenth century could not tolerate, but also for natural scenery?" A glance through the ancient literature of almost any country would have enabled an answer to have been made in the negative.

In England, our landscape art had hardly come into being for a couple of hundred years, but the beauties of nature had been sung by our poets for long centuries earlier, and the oldest song noted for music in the English language is in praise of the coming of summer. But long before there was a written language the appreciation of the people for natural scenery was shown in the names they gave to the physical features of the land—names which, in their deep appreciation of natural effect, convey a significance for which modern names have no equivalent.

The primitive peoples invested every beautiful spot with its tutelar divinity, and typified the elements of nature in their mythologies, and yet M. Gaultier assures us that mankind has been introduced to nature through the medium of modern art. But his book is typical of the modern spirit—the spirit bred in crowded towns, where the smoke-pall shuts off the glories of the sky and covers nature with a shroud of soot, and the ceaseless clatter of traffic drowns the music of the wind. To such people art may indeed prove a revelation, for in those who create art there dwells the love for nature which in old time dwelt in everyone; and the highest end to which art can attain is to reanimate the dried-up emotions and the love of beauty which possessed our fathers, and to a little extent it is successful—how little can be gauged only by those who seek to find nature unspoiled by the inroad of the modern tourist. Put it as one will, the races who made of every beauty-spot a temple, who peopled the forests and mountains with gods and fairies, and who wrought themselves articles of personal adornment before they evolved clothes to cover their nakedness, had a higher appreciation of beauty than those who have harnessed every waterfall to machinery, desecrated the most beautiful spots by the intrusion of ugly hotels, and sacrificed beauty to utility in almost every article of use.

The mission of art is not to supplement nature, but to lead us back to her. M. Paul Gaultier's work, though wholly different in its standpoint from that of the writer, is a valuable contribution to the study of art, and will probably meet with a wide acceptance from advanced thinkers on this side of the Channel as in France. It has been well translated by Messrs. H. and E. Baldwin, and contains a number of illustrations.



THE FORBIDDEN BOOK. BY G. H. OOMS.
JERUSALEM MUSEUM. PHOTO HERMANS.

A Child's Visions. In that volume the drawings, though charming in fancy and intention, were generally weak in execution, whereas in the present work the youthful artist has been able to embody her ideas with a facility and dexterity which leaves little necessity for apology for any technical deficiencies. The line drawings especially are so good that, even if judged by the same standard one would apply to a professional illustrator of long standing, they are not wanting. Miss Allen's fays and cupids are truly fairy-like; the embodiment of a child-vision, still unsophisticated and artless, they flow from her brush and pencil with delightful spontaneity. In many of them she attains the artist's highest

"The Birth of the Opal," by Daphne Allen (George Allen and Co., Ltd. 6s. net)

MISS DAPHNE ALLEN'S newest fancies in pen and colour, which have been published under the title of *The Birth of the Opal*, show a marked advance on the work exemplified in



PORTRAIT OF A WOMAN. BY JOELLE VAN DER WEIDEN. JULIEN MUSEUM, BERLIN. PHOTO J. E. L. S. HALL.

ideal, full and adequate expression with the greatest economy of means, so that there is not a line or brush-stroke inserted which could have been omitted with advantage. A portion of the artist's work serves to illustrate her own original fairy-tales, for the remainder appropriate texts have been found in quotations from some of the better Greek poets. The dainty volume would have merited high praise had it been the work of an artist of matured powers and long experience. Coming as it does from a young lady who has

one might regard it as a work of altogether exceptional merit.

"Dictionnaire Répertoire des Peintres" Par Isabella Errera (Hachette et Cie. 10s.)

THIS useful work of reference is almost equally available to a reader who lacks any knowledge of French as

one who is perfectly conversant with the language. It contains a tabulated list of the deceased artists of all schools and periods carried up to the opening years of the twentieth century. These tables contain the names of about 35,000 painters, sculptors, and engravers, and give the particulars of their nationality, the years—where ascertainable—in which their births and deaths occurred, or otherwise, of the period during which they flourished, and of the authorities from which these particulars have been obtained. The volume forms a handy desk-book, easily accessible for quick reference. It has been compiled with great care, and an extended examination of its pages had to reveal a few important inaccuracies, such minor slips as classing Daniel Maclise among

English instead of among Irish painters, and John Singleton Copley as of English instead of American birth, being hardly material in a work of this character.

"The China Collector: A Guide to the Porcelain of the English Factories" By H. William Brewer. (Herbert Jenkins, Ltd. 5s. net)

As the collection of Chinese porcelain are so numerous that each fresh publication on the subject has to justify its features lacking in its predecessors. Mr. H. William Brewer, in his



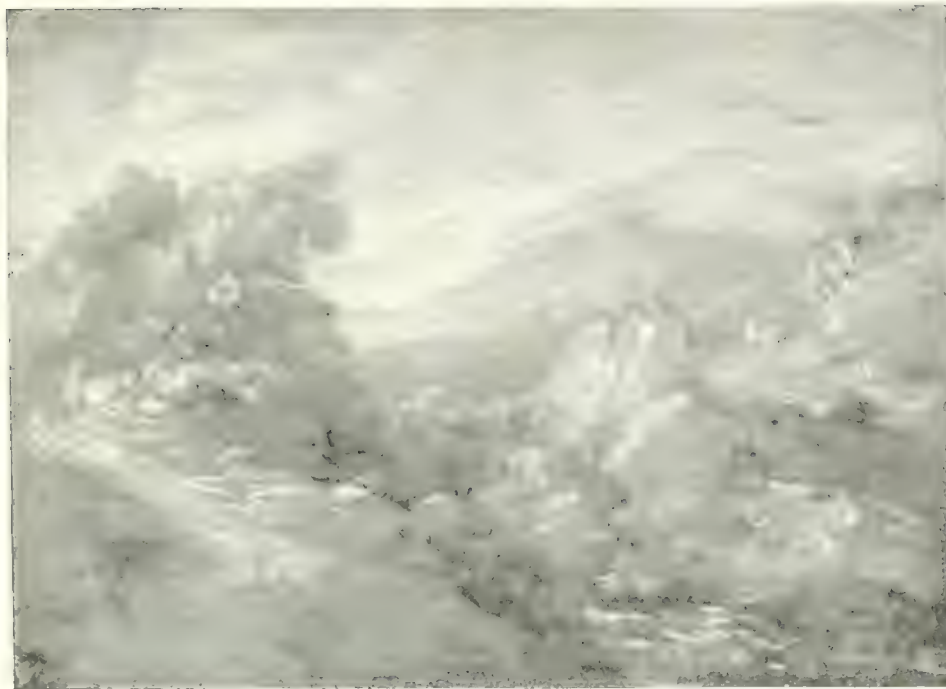
FAMILY GROUP. BY E. G. G. G. MADEIRA. PHOTO J. E. L. S. HALL.



THE CHILD. BY G. H. OOMS. JULIEN MUSEUM, BERLIN. PHOTO GESELLSCHAFT.



THE CHILD. BY G. H. OOMS. JULIEN MUSEUM, BERLIN. PHOTO GESELLSCHAFT.



THE OLD MILL. BY GEORGE CLAUSEN. OIL ON CANVAS. 1894.

MR. GEORGE CLAUSEN, in his *What I Think of Painting*, avows himself an "impressionist," and, had not the term been so greatly abused during recent years, one would not quarrel with this self-definition. Impressionism, however, has been twisted into meaning something different to what it did a decade or two ago. Then an impressionist

was one who recorded fully and frankly what he saw and felt, instead of setting down nature according to academic formula, or arranging it to harmonize with preconceived ideas of beauty. Now the term is frequently used to disguise the weaknesses of painting which is faulty in workmanship and ambiguous in expression. Mr. Clausen belongs to the old order of impressionists. His pictures embody his mental and physical vision with a simplicity, directness, and intensity of feeling which may sometimes lead him to attempt to express what is practically inexpressible, but which never allow him to halt until he has set down everything which can be recorded in paint. In this sense he is an extreme impressionist, and one who in certain directions has extended the sphere of art into phases of nature hitherto unexplored. To call Mr. Clausen, then, an academic painter in the ordinary sense of the term, would be a misnomer; and yet one feels, while reading his lectures, that his connection with the Royal Academy must have widened his sympathies and so enabled him to appreciate phases of art, as exemplified in the work of the old masters, which are widely dissimilar to his own.

His catholic views on artistic matters, reinforced by his practical mastery of the painter's craft, render his lectures of great synoptic value to students and all those who are interested in the theory and practice of painting. Two series of them—the six delivered in 1904 and the eight delivered in 1905 and 1906—have already been published in separate volumes. These have now been united, together with two fresh lectures given in 1915, and issued in a single well-mounted and well-illustrated volume. The two latest lectures are perhaps the most valuable of the entire series, as forming a moderate and closely reasoned indictment of some of the extreme phases of modern art. Even with that which the writer blames he can sympathise. He is not blind to the merits, such as they are, possessed by the works of Cézanne, Van Gogh, and Gauguin, and gives full credit to the purity of their motives and the sincerity of their aspirations.

But the loftiest of aims do not atone for poor workmanship; and the followers of these painters have

workmanship. The idea seems to be that it doesn't matter what you do, and it doesn't matter how you do it; that personal expression is the one thing that counts. But surely the nature of the expression should count. . . . We expect our ordinary things—our coats, our tables, and our boots—to be well made; we take it for

respect for his work. Is this too much to expect in this connection, it seems to me" so Mr. Clausen writes.

that the artist is not a machine, and that the followers base themselves on the weaknesses of their masters—their crudities and distortions—so that one may doubt if they really understand them. It becomes only another convention, and a bad one, and tiresome at that." One cordially agrees with these sentiments, and in the main with all the important points of artistic doctrine enunciated by Mr. Clausen in his lectures. One can only hope that they may be read, studied,

and assimilated by the same generation of artists. Coming as they do from one who has consistently put the whole force of his personality into his work, and is among the most original and individual of modern artists, they should carry far greater weight than if enunciated by a more academic painter. They are the words, not of a reactionary or a clinger-on to ancient conventions, but of a man who has ever been in the forefront of modern artistic progress.



J.M.W. TURNER.
RAIN, STEAM, AND GREAT CENTRAL RAILWAY.



THE present century is particularly unproductive in "finds" of early oak furniture, and the lament of the collector with limited means grows loud at the barrenness of oncoming years.

Some Fine Pieces of Oak

But although the supply is all too small to meet the demands made upon it, some few fine pieces are still to be found by the expert who knows where to look and how to use his powers of observation.

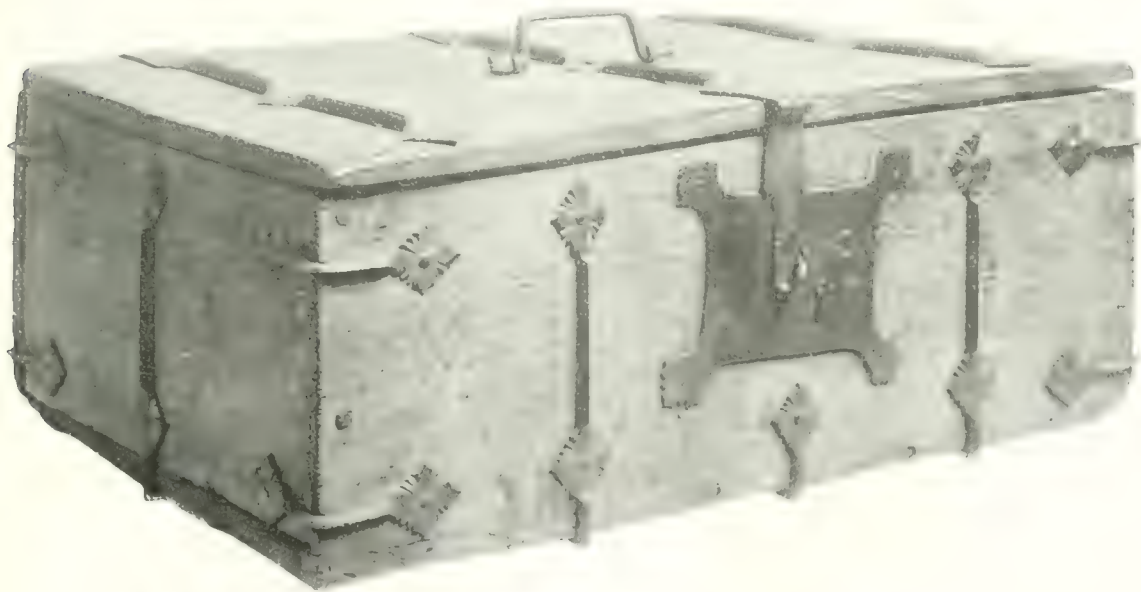
It is our good fortune to be able to illustrate in the present issue some excellent and very uncommon specimens of genuine early domestic furniture, types which will be welcomed in these days of "carved-up" oak.

The first piece, of which an illustration is given, is a box of oak strengthened and clamped by bands of decorative ironwork. The original lock is retained, and the ends of the handle are fashioned in the form of a boar's head, all these features combining to make it a collector's piece of fine quality. The box, which is 21½ inches in length,

13¾ inches in depth, and 8½ inches in height, is of German workmanship of the fourteenth century.

A piece of less rarity, but possessing a certain interest of its own, is the oak Bible-box illustrated, which is an uncommon specimen of the smaller type, dating from the first half of the seventeenth century. The carved decoration on the front is very unusual. The measurements are—length, 17½ in. ; width, 15 in. ; height, 7¾ in.

The next specimen is one of extreme interest, and is of the type that most collectors search for vainly. It is an oak chest dating from the first half of the sixteenth century, an exceptionally fine and early piece of rare design, retaining among its original fittings the little money-tray inside which is so often missing. The panels in the front are carved with linen-fold decoration, and a rare early Renaissance design, while a false lock is placed beneath the real one. The unusual moulding round the lid, though very old, is probably an addition of later date,



OAK BOX

GERMAN

FOURTEENTH CENTURY



the box is made of oak, and is dust-proof. Length, 4 ft. 3½ in.; width, 1 ft. 8½ in.; height, 1 ft. 11 in.

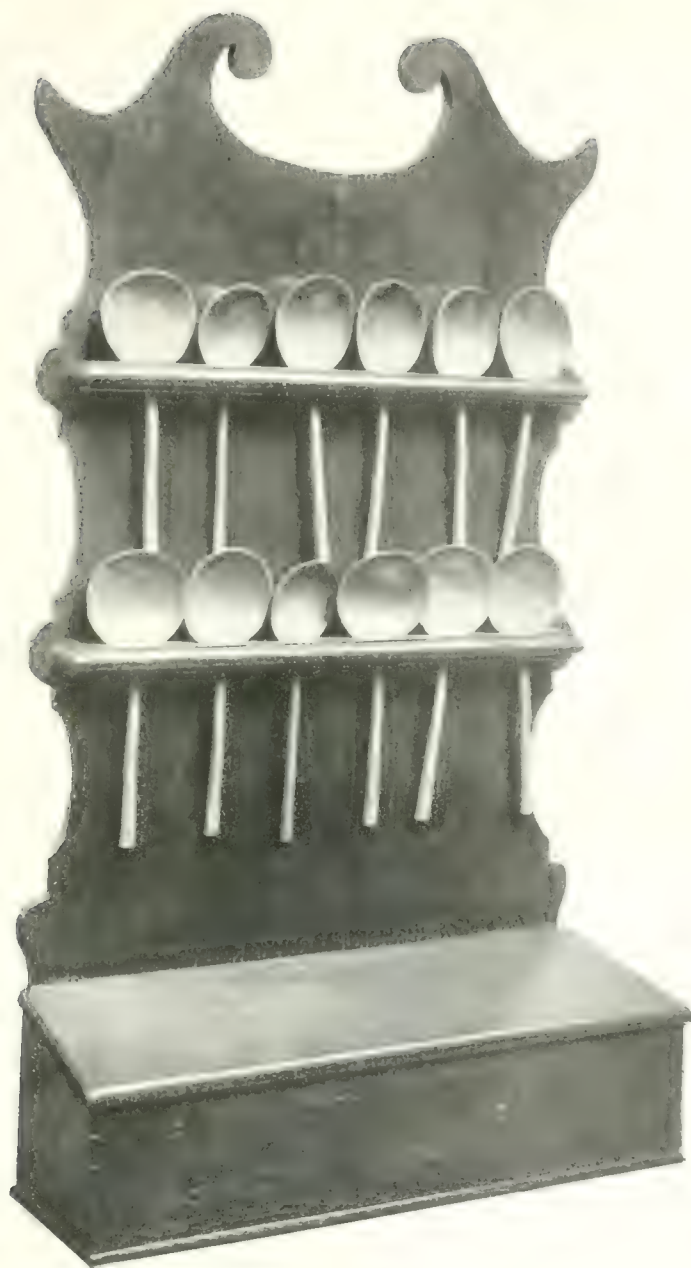
For the present we must be content with furniture of later periods, such as the unusually fine specimen of an oak spoon-rack, English, end of the seventeenth century.

Antique spoon-racks are very rarely met with, especially when furnished with their original complement of spatulate bowled pewter spoons. The box at the base of the rack was probably used for knives and forks, and the piece is a typical illustration of the class of furniture which would

belong to the "living room" of a seventeenth-century house. The spoons nearly all bear the initials of the various members of the family who used them, as well as the pewterer's mark. The measurements of the rack are—height, 2 ft. 5½ in.; width, 1 ft. 5 in.; and the beauty of the outline and general design will be remarked on by all admirers of this quaint type of furniture.

Our last illustration shows an oak armchair, Flemish, eighteenth century. Chairs of this substantial type were formerly to be found in most Flemish farmhouses, but are now scarce. The back has the raised centre panel, and the piece of carving surmounting it, as well as the incised





OWL SIGN, FOR ENGLISH, END OF SEVENTEENTH CENTURY

PLATE 107

decoration on the legs, are both typical of the period in which the piece was made. Height, 4 ft. 1 in.; extreme width, 2 ft. 6 in. All the pieces of furniture referred to in this article have been specially chosen for quaintness or beauty of construction. They are uncommon pieces of their active periods, and all deserve close attention on account of their unquestionable authenticity.

The Origin of London Signs

"LONDON SIGNS, ARMORIAL BEARINGS, AND INSCRIPTIONS" was the title of Dr. Philip Norman's lecture delivered recently before the Home Counties Archaeological Society. Signs must have been in use in early

times, when few people could read. After the Great Fire, building was in a different style from that of the former gabled and timbered houses, which were not suited to signs sculptured in stone; but these signs were let into the plain brick walls of the newer buildings, and, together with the revived projecting signs, were very common until numbering came into vogue in the last thirty years of the eighteenth century. The designs were, to a large degree, based on heraldry, and there had been found many interesting examples with armorial bearings and inscriptions.

In a remarkable sign, not easily seen, high up on a house in Newgate Street, were portrayed William Evans



QUEEN ANNE, SCARLET LACQUERED WOOD

In the style of the 18th century
by the artist



It may be taken as an axiom of art history that every turn in the wheel of fashion exalts for a time

Three Master-pieces by Barent Fabritius

much bad work and something much that is excellent. Thus some of the painters whom posterity ranks among the great masters have

been forgotten for long periods, in which respect Dutch seventeenth and eighteenth century masters have been peculiarly unfortunate. In hardly any other country could an artist like Ver Meer of Delft have been overlooked for a couple of centuries, and he is a by-no-means unique instance. There are other men whose work gives a far more exalted idea of their talents than is conveyed by meagre contemporary records, and among such must be accounted Barent Fabritius, three of whose finest pictures form the subject of an interesting monograph from the pen of Monsieur Francis de Miomandre.

Barent Fabritius had the misfortune to have a namesake in the more celebrated Karel Fabritius, and, as is often the case, the fame of the better known man has distracted attention from the productions of the less renowned but equally capable artist, which have hitherto not received the attention they deserve. The pictures described are *Le Paria*, *Le Prodige*, *Le Pharisien*, *le Manne Riches*, and *Le Paria et du Publican*, three works of exceptional value. Their admirable state of preservation allows even the smallest details of their compositions to be fully appreciated. Their fine colour-quality, the nobility and superb balance of their arrangement, the solidity of their brush-work, and, above all, their incisive realization of character, all point to the pictures being the production of an artist of the first rank not inferior to any of his contemporaries.

The pictures possess an uninterrupted pedigree. They were painted in 1663 for the hall of the Chapter-house of the Grande Eglise de Leyde. They remained at the Church until about 1850, when they attracted the attention of M. van Leeuwen, an artist, who bought them, to resell them in 1856 to Monsignor G. W. van Heukelum, archpriest at Jutphaas, in Holland. This connoisseur subsequently became curator of the Musée Archiepiscopal d'Utrecht, and lived at the Swanenburg, near to Jutphaas, where in 1881 the two famous experts, Dr. W. Bode and Dr. A. Bredius, had an opportunity of seeing the pictures. Dr. Bredius described them in an article he wrote for the journal *Amsterdammer*, November 23rd, 1883, where he said, among other things: "In my opinion Barent Fabritius is not in any way inferior to his namesake, Karel Fabritius, who, dying young, has left us only a small number of pictures, of which the most important has been destroyed in the fire at the Musée Boymans à Rotterdam in 1864. In Barent Fabritius the colour and composition are equally exquisite. They are exemplified in the three large canvases by him at Jutphaas, which come from the Grande Eglise de Leyde, the town where the painter lived and worked, and which one may justly consider as the most important and best works which he has left. The richness of colour in the two pictures representing the parables of *The Pharisee and the*

Publican and *The Prodigal Son* makes us think that the painter studied the Venetian masters at Venice. The third subject, *The Rich Man and Lazarus*, is especially distinguished for its compact composition, of which the artist has accentuated the dramatic character, while strong and admirable colour is maintained throughout the picture."

One may fully confirm this general appreciation, pointing out, however, that "compact composition" is not the characteristic only of *The Rich Man and Lazarus*, but is equally marked in all three works. The Venetian richness of the colouring is unquestionable; but whereas in the third picture it is expressed without reserve, in the other two it is purposely modulated and subdued to add to the impressiveness of their effect. But these are minor details. Dr. Bredius has justly appreciated the exceptional character and great importance of the work of Barent Fabritius. What, perhaps, is its most unique quality is, that the artist, whilst painting with all the technical resources of the seventeenth century, invests his pictures with the mysticism and the synthetic outlook which marked the productions of the masters of the fifteenth century. Thus in each of his canvases he has given a complete parable, with all the various incidents which are recorded in it grouped together in a single composition.

In the picture of *The Prodigal Son*, the young man is shown a varied and far-stretching landscape, in which, by his deft arrangement of the undulations of the ground and his introduction of the two pillars in the foreground, he has been able to represent the entire series of incidents which form the story; each distinct from its fellows, yet all of them knit together in a masterly and homogeneous composition. Barent Fabritius has given a touchingly sympathetic version of the prodigal's character. This young man is neither a spendthrift nor a madman, but simply the son of a rich man, possessed with a legitimate desire to see the world. The artist has endowed him with all the charms of adolescence, rendering him a fascinating figure. His long chestnut hair flows, from under a kind of red velvet hood, in luxurious curls about his shapely neck. He carries in his hand a crimson page's cap adorned with a long waving plume. His tunic is of a more subdued red, and is slashed at the sleeves to reveal the delicate cambric shirt. The young man listens respectfully to his father, but it is easy to see that his thoughts are far away, occupied with roseate visions of the future. His fine horse, held by a young valet, impatiently paws the ground, whilst a slim greyhound adds the final touch to the aristocratic appearance of the little group. The figure of the father is reminiscent of some of Rembrandt's rabbis. His face is serious, but full of kindness. He raises the finger of his left hand to emphasize the importance of his admonitions, whilst with his right hand he tenderly presses that of his child. A white garment overflowing from his red dress appears under his mantle, whilst the table by which he is seated is covered with a poppy-coloured cloth. This is crowded with various objects, among which appear the riches with which he is about to endow his son. These consist of a bag of coins, so well filled that one or two have fallen



THE PRODIGAL SON

BY B. FABRITIUS



THE PECCATOR AND LAZARUS

BY B. FABRITIUS



... of the prodigal, who, the artist, in delicate and delicate manner, is representing. The other incidents of the story are given with the wealth of graphic detail which is also exemplified in the two pictures *The Parable of the Prodigal Son* and *The Pharisee and the Publican*, which are set down with the same fullness of detail and with the same perfection of expression. In the former we are shown, in the centre of the work, a scene of sumptuous yet refined luxury. The rich man is apparelled in a purple velvet bonnet bordered with jewels and an olive-green surcoat surmounted by a rose-coloured collar, from which emerge the splendid golden yellow sleeves of the under-garment. His companion is yet more gorgeously arrayed. Her dress is of delicate rose salmon; her white satin headgear is bound in, in front, by a golden coronet, and is looped about with pearls. Of pearls, too, are her necklace, her bracelet, and the ring on her finger. The servant who advances bearing a dish of poultry and a silver jug is garbed in a bodice of rich red, while at her feet is a heavy basin of porphyry, in which are being cooled crystal and silver vessels of wine. This splendid array of colour is focussed and centred by the gleaming white expanse of the table-napery, which seems to illuminate the picture; its coolness, tempered by reflections and shadows, forming an admirable foil to the warmer tints by which it is environed. One could write pages of description of the details of this wonderful picture, but the story is so clearly told on the canvas as to need little additional elucidation. Before leaving it, however, one must point out the deep psychological insight displayed in the realization of the figures of the rich man and his wife. They are mated but not matched. Neither are interested in each other. He pays no attention to her, while she on her part is busied with her little dog.

The third picture of the great triad illustrates *The Parable of the Pharisee and the Publican*. In this, again, Eusebius Fabritius shows his wonderful powers of composition, and his equally wonderful psychological insight. He divides his canvas into three compartments by the introduction of two large marble columns, but does it without impairing the unity of the composition. The figure of the Pharisee—garbed in a red tunic over which is thrown a heavy brown mantle—is noble and dignified in its conception. Though his head is bent and his eyes lowered, there is no real humility in his expression. He is shown three times, first in the act of entering the temple; then kneeling before the altar, his left hand pointed with a gesture of immeasurable disdain towards the Publican. His action and expression are so graphically rendered, that one almost seems to hear the words "I am not as other men . . . or even as this Publican." In his third representation he is seen leaving the temple, his pride exalted by his prayer; yet his contracted eye, hollow cheek, and compressed mouth revealing that his mind is ill at ease; that his prideful prayer, instead of benefiting him, has laid him open to new and terrible

thoughts. Above him, in the air, the horned devil is brandishing in one hand a streamer bearing the words, "Qui se exaltat humiliabitur," whilst with the other he mocks him with a shining mask. The Publican is represented only twice. His attitude is the direct antithesis to that of the Pharisee: his humility is genuine and profound, and as he finally descends the temple steps, his countenance is filled with an expression of inward peace, beautifully though subtly expressed.

The three pictures, which are being shown in the Galleries Ch. Brunner & Co., Rue Royale, Paris, are unique examples of seventeenth-century art, inasmuch as while exemplifying the superb technique of the period, they are inspired by the deep religious feeling characteristic of an earlier and more devout age.

SIR.—Mr. C. A. Hindley, the Advisory Curator of the Furniture Museum which the Council is establishing in Kingsland Road, tells me that you may like to publish an article on the museum, and I am accordingly forwarding certain particulars.

The buildings, formerly known as the Ironmongers' Almshouses, were threatened with destruction some years ago, when it was proposed to erect workmen's dwellings on the site and on the garden and other adjoining land. As the almshouses possess many of the best characteristics of early eighteenth-century architectural work, of which only a few specimens now remain in London, and, with the garden, present a beautiful example of street architecture and garden planning, the Council, in co-operation with the Shoreditch Metropolitan Borough Council and some private persons, acquired the property.

A petition has been received from H. R. H. the Princess Louise, the late Duke of Argyll, Sir William Richmond, the late Mr. R. Norman Shaw, Sir George Frampton, Mr. Walter Crane, Sir Sidney Colvin, and a large number of other distinguished persons, praying the Council, as a complement to its craft training, to establish a central museum to which students could resort. The Council is considering whether the object desired could not be better secured by establishing, in districts in which particular industries are localised, local museums relating to these industries, rather than by establishing a central museum, which must be inconveniently situated for many, perhaps even the majority of, craftsmen.

The districts in which the almshouses are situated are the centre of the furniture and cabinet-making industry. The number of males *resident* in Shoreditch and Bethnal Green and engaged in this and allied industries at the last census amounted to 3,541 (Shoreditch) and 5,066 (Bethnal Green), forming 85 and 108 respectively a thousand of the male population over ten years of age. If account could be taken of the number of persons *employed* in the furniture and cabinet-making industry elsewhere, the concentration of the trade would no doubt be still more marked. The Council has accordingly adapted the almshouses for use as a furniture museum,

the necessary staff has been appointed, and it is hoped that the museum will be opened in a few weeks' time.

Although it has not committed itself to either of the schemes outlined above, the Council has thus embarked upon an undertaking the results of which may have an important bearing on its ultimate decision. It is therefore desirable that every effort should be made to

work. *A Proper Newe Booke of Cokerie* is a book of industry and research expended on it may be gathered from the fact that the reprint occupies less than thirty pages, while the introduction, glossary, and notes extend to upwards of two hundred and fifty. But this is no defect. Though the recipes make amusing reading enough, it is to the editorial matter that the reader will

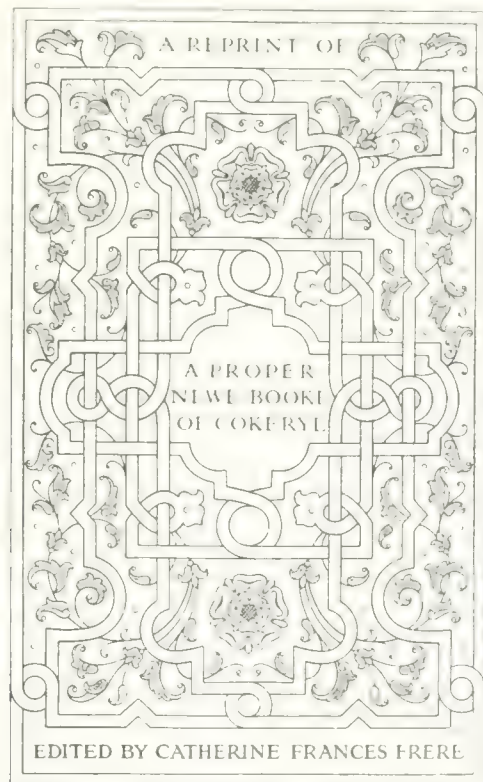


FIG. 1. TITLE PAGE OF "A PROPER NEWE BOOKE OF COKERYE," EDITED BY CATHERINE FRANCES FRERE.

render the experiment a success, and, in order to do this, efforts are being made to secure the co-operation of public authorities and private individuals in supplementing the collections made by the Council.

The Board of Education, having inspected the premises and having satisfied itself as to the arrangements proposed for the display, custody, and protection of the exhibits, has lent a considerable collection from the Victoria and Albert Museum. The City of London Corporation and some private individuals have lent valuable specimens, and the tenor of certain negotiations leads the Council to hope that it will be equally successful in obtaining, on loan, specimens from other important collections.

I am, sir, your obedient servant,

LAWRENCE GUMPERT, *Caretaker of the Castle*.

"A Proper Newe Booke of Cokerye," edited by Catherine Frances Frere (W. Heffer and Sons, Ltd. 7s. 6d.)

MISS CATHERINE FRANCES FRERE, who, we venture to say, lives up to her faith. In her last volume, a reprint of that scarce little sixteenth-century

return most eagerly, not merely for the rare and curious information upon ancient cookery and junkettings, but also for the valuable biographical matter relating to a famous Elizabethan.

From Archbishop Parker to kitchen oracle— from mitre to cook's ladle—is doubtless a far cry; yet it must not be supposed that the biographical matter is introduced as mere padding. In the editor's skilful hands the archbishop is made as much a part of the book as the "egges in moneshyne" or the "tarte of borage floures"; and it was a happy thought to bring before the reader a domestic and personal portrait of this old-time worthy. Here we meet with him as friend and host, as husband, father, and head of a great household—nay, as a man who, with all his learning and piety (both of the genuine unobtrusive sort), could entertain like a prince, though himself, as Stowe says, "very abstemious . . . a mortified man to the world and the things of it." We read in this book of feasts of his providing which lasted for three days at a stretch—feasts at which distinguished companies were successively regaled according to rank and consequence, the festal hall being "set forth with



shell-work, birds, flowers, and interlaced filigree. This is applied on a background of richly veined Irish green marble, with an inner moulded edging of statuary marble. Adjoining the library is an old room that was once the chapel. This is panelled from floor to ceiling in oak, divided into large and small panels, and surmounted with a carved oak cornice.

A feature of the whole collection is the series of painted panels on the first-floor gallery. These panels, in moulded frames, illustrate an early eighteenth-century rendering of the old Greek romance of Daphnis and Chloe. They are painted in full bright colour, and surrounded by arabesques, lambrequins, and garlands; a light cartouche below each encloses a panel on which are representations of various birds and fowl, while the dado panelling below presents further incidents in Longus's story, painted in monochrome of greenish blue. There are twelve large panels with their related dado, a pilaster panel, and four horizontal panels over two door-cases, and upon each is inscribed the incident in

the lovers' story depicted by the artist. They are said

to have been brought over to England from Versailles.

The chief portion of the collection, including the principal rooms, has now been erected in Mr. Lancaster's new galleries at 55, Conduit Street, Regent Street, and may be viewed on presentation of visiting-card.

"THERE was no longer any necessity to ascribe Goldsmith's medical degree of M.B. to a foreign university, such as Leyden, or Louvain, or Padua," asserted Sir Ernest Clarke at a meeting of the Historical Section of the Royal Society of Medicine. It was known that Dr. Johnson, Dr.

had paid a visit to Oxford together in February, 1769; and though there was nothing on the subject in the official University records, examination recently made at the instance of Sir William Osler of the local newspapers of the period had revealed this entry in Jackson's *Oxford*

Oliver Goldsmith, Esq., Bachelor of Physick in the

the name of the artist is not known, but it is a fine example of the work of the period. The portrait is of a young man, possibly a student, and is painted in oil on canvas. The subject is shown from the chest up, wearing a white shirt and a dark coat. The background is a simple, light-colored wall. The portrait is signed in the lower right corner.

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MR. A. S. COPE, R.A., who recently finished a full-length portrait of the Duke of Connaught for Trinity House, of which his Grace is Master, is now painting a portrait of the King for the Royal Yacht Squadron. Among other portraits in progress in Mr. Cope's studio is a portrait of the Duke of Devonshire, and a portrait of the Duke of Devonshire's wife, the Duchess of Devonshire.

One of the most interesting features of the house is the imposing stone staircase with its iron balustrading and beautifully ramped pediment. The staircase is a fine example of the work of the period.

The house possesses a simple front with a plain Doric portico, and is typical of the period to which it belongs. The descrip-

applies to 8, Clifford Street: "It is not the exterior of this building which marks it out for peculiar consideration among the Georgian houses of London, but because

of the interior. The interior is a fine example of the work of the period, both in design and execution, which is attributed to Sir James Thornhill, the whole forming an ensemble resembling, though in a minor scale, the painting of the King's staircase at Hampton Court, the work of the distinguished Verrio. There are, indeed, few private residences in London which possess a mural painting of this high order. The staircase leads to three well-

proportioned rooms, including a large state-room. The rooms are characteristically decorated with panelling of pine-wood, painted in the peculiar olive-green colour of the period, with gilded enrichments, while the chimney-pieces are suitably carved. A secondary staircase leads to two upper floors, the rooms of each floor being panelled and painted according to the aristocratic fashion of those early Georgian days. The chambers on these floors are large, well proportioned, and airy, and those worthy of special mention are the greenish-blue room (the original colouring), the lemon-yellow room (a most curious shade), and the green room. Wall-paper had disfigured these walls for one hundred and twenty years, and to reinstate them has been an exceedingly difficult task, engaging both artistic instincts and patient labour. Of its occupants through the early part of the eighteenth century little is definitely known. Tradition states that it was originally built for the Prince of Orange, and a well-founded report has associated the name of Princess Charlotte, daughter of George II., as a one-time occupier of the residence. There is no doubt, however, that Addington, afterwards Lord Sidmouth, Prime Minister of England, resided here at the end of the eighteenth century, and, continuing its political associations to modern times, Lord Randolph Churchill was a tenant of 8, Clifford Street, for a considerable period. Associations of famous people apart, the house remains a splendid specimen of the highest type of dwelling of its period, and forms an admirable environment for the display of antique furniture of the Georgian days. The house is now "a casket containing admirable craftsmanship of the eighteenth century," besides valuable antiques of other periods. The residence affords the finest possible background for the business of decoration and furniture now being carried on there by Andrew Russell, Ltd. A specimen of the latter's work is exemplified at 8, Clifford Street, in one of the rooms, which, by the magician's wand of sound knowledge of domestic architecture, is a chamber of oak panelling of the time of James I. The beautifully carved chimneypiece and a portion of the panelling came from an historic house in Suffolk. The room is termed the "leather room," on account of the old Spanish leather, sewn with the original leather thongs, to be seen on a gold ground on one of the walls. Another interesting feature of this room is the view, through the mullioned window, one might easily imagine oneself back in those good old days when domestic architecture was at its zenith, and a home was built to shelter sire and grandsire for generations. The most remarkable feature is the ceiling, with its uneven and hand-smoothed surface, so typical of the ceilings of the period. This veritably is a work of art.

Society of Antiquaries

COUNT PLUNKETT has been appointed President of the Royal Society of Antiquaries of Ireland. Among the Vice-Presidents elected for the four Provinces are The O'Neills, the Bishop of Waterford, Judge Barker, and the Lord of the Manor.

"ROMAN ARCHITECTURE," LECTURE TO MEDIEVAL ART—was the title of Mr. Edward S. Prior's lecture to the students of the Royal Academy. He spoke of the long period of decadence from 300 to 1000 A.D., during which no architectural style was achieved, and Saxon and other European buildings showed ignorance, not only of the niceties of classical design, but of the principles of construction. The high standard of Roman execution had perished, and the workers in marble had been dispersed, but jackals were trading in and cutting up the monuments of ancient luxury. All this time Byzantine art was developing its triumphs and sending out shoots to Western Europe. It was, however, from Roman examples that the regeneration of architecture came; Western art grew up with the help of the ruins of Roman buildings. Mr. Prior showed a number of fine lantern pictures illustrating the transition from the Roman basilica to the Abbey Church. The column, arch, and carved wall of the basilica were main features of Christian church architecture, which was not really based on one particular form of Roman construction. It had a likeness to all Roman plans and was founded on current forms. Western masons, being unfamiliar with dome construction, substituted the lantern tower and spire—a great achievement, attributable to the Byzantine suggestion.

MR. FRANK PARTRIDGE has recently made a valuable acquisition to his collection of antiques in a Queen Anne piece of furniture of three parts—cabinet, bureau, and drawer-base—the whole consisting of beautiful workmanship in scarlet lacquer and gold.

A Queen Anne Piece of Scarlet Lacquer

The scarlet is dulled on all the exterior parts, while it is brilliant on the inside portions, such as the interior side of the cabinet door and the two slip-out trays. The inside of the cabinet door is ornamental, though, owing to the foreshortened view in our plate of this piece, it cannot be seen. This door is fitted with a silvered-glass panel to the shape of the door. The bureau possesses a fall-flap which rests, when open, on pull-out slides, and the interior contains a stationery case, consisting of five drawers and three pigeon-holes, while there is a sliding tray each side. The lower portion of the bureau consists of a partitioned drawer with a double ogee-shaped front. The drawer-base is plainly depicted in our reproduction, the hinges of the sliding tray, which folds in two, being clearly visible. The total height of this excellent specimen of lacquer is about 5 ft. 2 in. The measurements are:—cabinet, 2 ft. 3 in. high, 16 $\frac{3}{4}$ in. wide, 5 $\frac{1}{2}$ in. deep; bureau, 10 in. high, 18 $\frac{1}{2}$ in. wide, 12 in. deep; drawer-base, 24 in. high, 20 $\frac{1}{2}$ in. wide, 12 $\frac{1}{2}$ in. deep.

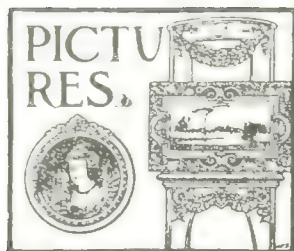
In addition to a photogravure from one of the King's pictures, the reproduction in colours of a water-colour drawing by Miss H. Donald-Smith, referred to in the notice of her exhibition, and the illustration of the lacquer cabinet described among our Notes, our plates include reproductions in colours of two well-known pictures by George Romney, of the *Countess of Mordaunt* and the *Countess of Derby*, painted about 1780.

Our Plates drawing by Miss H. Donald-Smith, referred to in the notice of her exhibition, and the illustration of the lacquer cabinet described among our Notes, our plates include reproductions in colours of two well-known pictures by George Romney, of the *Countess of Granville* and *Lady Hamilton at Prayer*, among the artist's masterpieces, and is certainly the finest composition introducing several figures which he produced. Our plate is taken from the fine translation of the work by M. Léon Salles. The original one was of a series of works commissioned from the artist, between 1776 and 1782, by Granville, second Earl Gower, afterwards first Marquess of Stafford, and ancestor to the present Duke of Sutherland. It represents five of the Earl's children. The lady playing the tambourine is Lady Anne Gower, who married the Rev. V. Vernon-Harcourt, Archbishop of York; she was a daughter of the Earl's second wife, whilst the dancing group are all children of his third. Giving the figures from left to right, they represent Georgiana Augusta, afterwards wife of the Hon. William Eliot; Susan, afterwards Countess of Harrowby; Granville, subsequently created Earl Granville; and Charlotte Sophia, afterwards Duchess of Beaufort. The plate on the cover of *Lady Hamilton at Prayer* is taken from the translation by Mr. E. Leslie Haynes of a portion of the fine picture in Mr. Tankerville Chamberlayne's collection known as *Lady Hamilton as a Nun*. The latter title is hardly appropriate, for the costume of the subject does not resemble that of the inmate of a convent.

Books Received



IN THE SALE ROOM



month is a bad time for the sale of pictures. The buyer rather than the seller realised affording little support to the market. The works, which met with little support from the trade. P. F. ... against £95 11s. at the artist's sale in 1870. It came what one should imagine will be bottom price by falling £32 10s., against £1,155 at Baron Grant's sale in 1877. The highest price during the day was realised by a set of ... £262 10s., and constituted the only item that attained the dignity of three figures.



of the library of the late W. Hale White, of Mark Rutherford, which took place at Lamby 14th, but this apparently did not

ded another illustration of

the low values of standard works which have neither special rarity nor age to commend them. *The Dictionary of National Biography*, the original 63 vols., with both Supplements 6 vols., Errata 1 vol., and index to vols. i-xiv., together 71 vols., roy. 8vo, 1885-1912, made £24; and Malone's *Shakespeare*, 21 vols., calf, 8vo, 1821,

Wordsworth's works, the best prices were realised by *Peter Bell*, 2 vols., 8vo, 1807, £4 2s. 6d.; and *Peter Bell*—the copy belonging to the late Lord Coleridge—8vo, 1819, vellum, t.e.g., £3 3s. The first edition of *John Keats' Poems*, 1st ed., 1817, 8vo, cf. ex., g.e., by F. ... Nos. 1 to 27, with the scarce unnumbered issue between Nos. 20 and 21, a complete set of the original issue bearing the post-mark on each number, 8vo, 1809-10, mor., t.e.g., £13 10s.; and the same author's *Watchman*,

In the same sale, which was continued on January 15th and 16th, were included the collections of books and manuscripts formed by John Kenrick Reynell Wrexford, Esq., of Clifton, and of T. D. Dutton, Esq., of Clapham Common, besides other properties. The last-named furnished all the principal items, which included

Laurence, 3 vols., 8vo, 1st ed., 1851, orig. cloth with ... *Negate Calendar*, 6 vols., portraits and plates as issued, n.d., 8vo, £4 7s. 6d.; Albert Smith, *The Fortunes of the Scattergood Family*, 3 vols., plates by Leech, 1st ed., 1845, 8vo, orig. cloth, £11; W. M. Thackeray, *The Book of Snobs*, 1st ed., 1848, original green wrappers, £6; John A. Heaton, *Furniture and Decoration in England during the Eighteenth Century*, 2 vols., imp. fol., 1889, half mor., t.e.g., £5; R. F. Burton, *The Arabian Nights*, 10 vols., 8vo, Benares, 1885-8, orig. cloth, £24; George Meredith, *Works, with Poems and Essays*, Edition de Luxe, 32 vols., 8vo, 1896-8, t.e.g., £17; J. Addington Symonds, *Renaissance in Italy*,

R. L. Stevenson, *Works*, Edinburgh edition, 32 vols., 8vo, 1894-1901, cloth, uncut, t.e.g., £56. The three



ORIENTAL CUTLERY. SILVER AND GOLD. LONDON. 18

THE sale of decorative furniture, objects of art, and porcelain from various sources, held by Messrs. Christie

on Thursday, January 22nd, if it included no exceptional rarities, comprised a number of typical pieces, which, however, only realised moderate prices. The more expensive lots included a Queen Anne

walnut arm-chair, with

vase-shaped lion's claw

feet, £35 14s.; an Adam mahogany

sideboard, with satin-wood lines, 6 ft. wide, £58 16s.; a Chippendale

fire-screen, with the banner containing an embroidered

needlework panel, on mahogany tripod carved with foliage, £31 10s.; a Chippendale small mahogany table, with

octagonal top and pierced lattice gallery, on tripod covered

with lattice-work, 10½ in. diam., £29 8s.; another, circular,

with tray top with pierced gallery, on carved tripod

and claw feet, 25½ in. diam., £48 6s.; and a Sheraton

mahogany sideboard, of semi-circular shape, inlaid with

satin-wood lines, 77 in. wide, £32 11s. The examples

of French work included a pair of porphyry vases of

Louis XVI. design, mounted with ormolu figures, 15 in.

high, £52 18s.; a pair of vases and covers of the same

design, mounted with ormolu beadings and caryatid figure

handles, 21½ in. high, £52 10s.; and the same price was

realised by a clock and barometer, by Lepaute of Paris,

in ormolu cases designed after Gouthière, chased with

cupids, flowers, and foliage, and set with blue-and-white

biscuit plaques, 35 in. high. A set of two old English

settees, two arm-chairs and six chairs with shield-shaped

backs, painted with foliage in green on white ground, and

partly gilt, the seats covered with brocade, made £105;

and a walnut-wood settee of William and Mary design,

with short baluster legs and X-shaped stretchers, 64 in.

wide, £32 12s.

Some good prices for furniture were realised by Messrs.

Bruton, Knowles & Co. during the sale of the contents

of the White House, Longdon, by instructions of Captain

Rees, on January 14th and 15th. A Sheraton inlaid

mahogany winged bookcase, with projecting centre, sur-

mounted by four glazed lattice doors, 8 ft. high by

7 ft. 6 in. wide, brought £105. The Chippendale pieces

included a mahogany arm-chair, with pierced, interlaced

and carved back, on carved cabriole legs and claw-and-

ball feet, the seat covered in petit-point needlework, which

made £54 12s.; a mahogany easy-chair, with square

upholstered back, carved arms, on carved cabriole legs

and scroll feet, £49 7s.; another nearly similar, but with

claw-and-ball feet, £43 1s.; a mahogany oblong table,

with serpentine-shaped top, carved borders and spandrels,

on moulded square legs and pierced cross stretcher,

35 in. by 24 in., £30 9s.; a mahogany settee, with

serpentine front and scroll arms, on carved cabriole legs

and scroll feet, 7 ft. 6 in. wide, £42; a mahogany

writing table, on carved square legs, carved and pierced

spandrels and rope-pattern edge, 4 ft. 1 in. by 2 ft. 11 in.,

£42; a mirror in gilt-wood frame, carved with oak

foliage and surmounted by a Chinese pagoda, 54 in.

by 27 in., £26 5s.; and a mahogany pole fire-screen,

on carved tripod, with old needlework panel, £25 4s.

Furniture of earlier periods was exemplified in a carved

walnut Queen Anne love-seat, on cabriole legs with eagle's

claw and ball feet, 32 in. wide, which made £69 6s.; a

large walnut arm-chair of the same period, with wide

splat, on cabriole legs on claw-and-ball feet, £48 6s.;

and the same price was attained by another of rosewood

and walnut, with open back, the centre splat inlaid with

engraved brass, scrolled arms, on carved cabriole legs

and club feet; while a large Chippendale mahogany

wardrobe with two panelled doors, on boldly gadrooned

base on carved lion's claw feet, 6 ft. 10 in. high by

4 ft. 4 in. wide, made £50 8s.; and a figured mahogany

Adam wardrobe of nearly the same dimensions, £38 17s.

THE collection of Greek and other civic and regal coins

formed by Mr. Cumberland Clark, of 22, Kensington

Park Gardens, which

was dispersed by

Messrs. Sotheby on

January 19th, 20th,

and 21st, realised a

total of £1,800 5s. 6d.

The principal contri-

bution towards this

was made by a rare

coin bearing the effigy of

Diadumenian as Prince of Youth standing between three

military standards, which realised £150; another with

the busts of Septimus Severus, Caracalla, and Geta,

made £43 10s.; and a stater of Philip III., Aridæus,

£17 10s. The same collector's English coins of the

reign of Charles I. were sold on the two following days,

when 314 lots including a few numismatic books,

realised £1,239 14s. 6d. Four three-pound pieces made

£43 in the aggregate, the highest individual amount

£13 15s., being attained for one struck at Oxford and

dated 1644. A half-unity of the same mint and date

brought £13 15s.; a "silver pound," Shrewsbury, 1642,

in fine state, £12 10s.; a pattern crown, by Briot,

£10 10s.; an Aberystwyth half-crown, £7 15s.; another

of Coombe-Martin, 1645, £12 17s. 6d.; a Tower shilling

of 1631, of a type of which only one other specimen is

known, £11 10s.; a Colchester siege shilling, £12 5s.;

and a Kilkenny siege half-crown, £12 15s. Among the

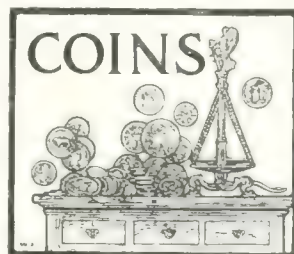
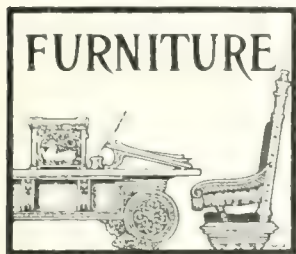
medals was included a memorial one, struck in 1649,

bearing busts of Charles I. and his queen, with, on

the reverse, a seven-headed monster rampant, and upon

the ground the head of the king, the crown, and the

sceptre, which made £30.



the approval of the critics. After that Mr. Bacon may be said to have passed the ordeal of unqualified success. He was a born story-teller in the highest sense of the phrase, investing his conceptions with high dramatic power and setting them down with fine artistry. In 1887 he ventured on the domain of religious art, producing in that year his large picture of the Resurrection morning, entitled *Peter Risen unto you*, which was followed in 1890 by *Call to arms*. During the same period he had indulged his early predilection for portraiture with considerable success. In 1891 he was selected to paint the command picture of the coronation of King Edward VII., where he showed his dramatic instinct by seizing upon the most touching episode in the whole ceremony—the moment when the aged Archbishop Temple, having stumbled and nearly fallen, the King stepped forward and supported him. The popular success of this work pointed Mr. Bacon out as the artist most fitted to paint the command picture of the coronation of King George V. and Queen Mary. This was exhibited at the Royal Academy of 1912, while last year Mr. Bacon was represented by four portraits. The most salient characteristic of his work was its thoroughness.

Though possessed of sufficient dramatic power to have enabled him to attain popular successes without undue labour, the deceased bestowed exemplary care on the production of every picture. He painted with a fine sense of colour and an unflinching regard for natural truth. His death leaves a void in a phase of English art which is at present not strongly represented.



THE MANSION HOUSE, VENICE. BY MISS H. DONALD-SMITH.

Drawings by
Miss H.
Donald-Smith

MISS H. DONALD-SMITH, in her exhibition of water-colour

Venice and London at the Dowdeswell Galleries (160, New Bond Street,

London). Her sense of colour and a desire to give it coherent and detailed ex-

pression. Her works were not merely suggestions inspired by nature, but actual tran-

scriptions of scenes she rendered, set down with painstaking topographical accuracy. In this way the Venetian

and richer tones and more picturesque and romantic architecture, generally afforded more congenial

subjects for her brush than the London scenes. Nevertheless, the London scenes included among the latter. The *Mansion House*, shown under the harmonising influences of an afternoon sky, when much that is crude and discordant in its environment is mellowed and softened by the low-toned, semi-opaque London atmosphere, becomes mysterious and poetical; while the now defunct Old Post Office buildings, when viewed by an eye keen to seize what is picturesque in unlikely quarters, become invested with some of the majesty of Roman ruins. This semblance is especially noticeable in the drawing entitled *The Last of the Old*

fragments of the half-raised building are shown in the foreground, backed by the majestic dome of St. Paul's. Some of the London night-scenes are especially good, as, for instance, that of *Old Palace Yard by Night*, with its sombre richness of tone enlivened by the gleaming lamps and their brilliant reflections. Yet, in spite of these



1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 26

(15) $\vdash \neg (A \vee B) \rightarrow \neg A$ (11)

190-191

IN some of the examples of modern colour-printing a growing tendency is shown to over accentuate the

"Lady Mex-
borough"
Mezzotint in
Colours by H.
Macbeth Raeburn,
after Sir Joshua
Reynolds
(edition limited
to 250 artist's
proofs at £6 6s.)

the refinement of not being to baffle the human strength of colour and picture. Its charm lies, again, in its tranquillity of tone and delicacy of feeling, which are in full unison with the refined beauty of the subject of the work. The colours have been perfectly attained in the translation. The painting of the face of the Madonna is executed with the perfection of touch and colour of the original painting, and the tones of water in the landscape which he is wearing, and indeed all the coloration of the engraving, are rendered as perfectly as possible, with the result that the plate is a perfect one throughout. In colour work it is more difficult to judge of the quality of the scraping than in a plate printed in monochrome, and consequently the engraver is often robbed of his due; but, again, even in the case of the colour, one can only judge of the quality of the engraving by comparison with the original painting, and even by optical



draughtsmanship, and represented with such delicate appreciation the character and feeling of the original. It is interesting to remember that this was not the first portrait for which Lady Mexborough sat, she having been painted when Miss Elizabeth Stephenson by the Rev. M. W. Peters, R.A., and a fine mezzotint was made from the earlier work by W. Dickinson.

THERE is always a tendency to improve things until their individuality and beauty has been improved out

Drawings by Mr. James McBey of them. Something has been hypothesized in the case of water-colour painting, which, in the hands of the more advanced moderns, is being deprived of its characteristic qualities of delicacy and transparency to ape the strength and heaviness of oil. One welcomes a reaction against such methods, more especially when made by painters who have still to win their spurs. Mr. James McBey may be included in this class, for if well known as a powerful and original etcher, his water-colours, now on view at Messrs. Colnaghi and Obach's Galleries, (144, New Bond Street,) are the first he has shown to the public. That they display no signs of immaturity is not surprising, for a competent craftsman can generally change his tool for another without material loss. He has gone back in some of them to the oldest of English water-colour methods, pen-and-ink outline with transparent washes, and though in others he has dispensed with the pen and ink, he has always retained the lightness and transparency of his colour. Among the drawings which

a moonlight effect, very beautiful in tone and feeling. Some powerful line-work is shown in the original drawing for the second state of the etching 7533, in which one of the galleons from the Spanish Armada is represented being driven on to an iron-bound coast, the strength and massiveness of the rock-forms being

Berber, if not altogether attractive, is fully convincing. Of a number of Dutch scenes one may single out *Grimmisen, Land with a Windmill*, with its soft and yet beautiful coloration, whilst an interesting autobiographical reminiscence is afforded by the drawing *Mr. M.B. in a Dutch Boat*, which is a fine example of

THE greatest difficulty for a popular artist is to free himself from the dead weight of his past achievements.

Water-Colour Drawings by Baragwanath King

The public, who are conservative in their likings, inevitably demand, if not the exact repetition of these early works, the production of something so like them as to allow no scope for further developments on the part of the artist. Hence it is that so many artists who have attained early successes tend to become mannered and stereotyped in their style. Some such fate seemed likely to befall Mr. Baragwanath King, whose more recent exhibitions, though maintaining a high level, showed little artistic progress. In the collection of drawings of *The English Riviera*, shown at the Baillie Gallery 13, Bruton Street, Mr. King, however, took a new departure, displaying a feeling for beautiful, original, and delicate colour such as had

...the artist's mood had been in complete unison with nature. He was equally successful with his less ethereal effects—the harbour scenes, in which patches of black shadow set off the moonlit waters; or evening coast scenes, solemnized by the tranquil beauty of the after-glow.

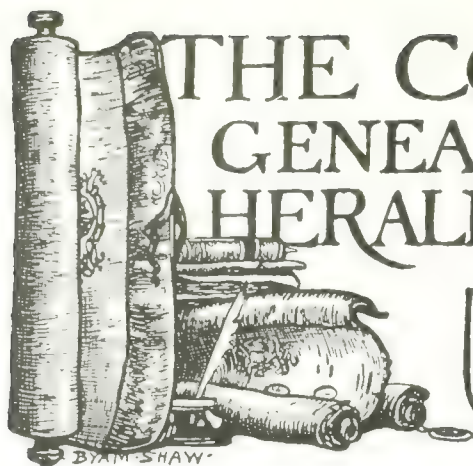
WHAT may be justly looked upon as a masterpiece of the combined arts of the illuminator and binder is to be found in a superbly illuminated manuscript on vellum of *Romeo and Juliet*, executed by Mr. Alberto Sangorski, and sumptuously bound by Messrs. Robert Riviere and Son, which has just been completed after eighteen months' labour. This is perhaps the most ambitious production of its kind executed in modern times, and challenges comparison with the most ornate examples of mediæval art. In one respect it is unique, for the script, the superb series of illuminated initials and borderings, and the numerous full-page miniatures have been entirely done before in regard to a manuscript of this size. Mr. Sangorski has invested his work with both fine decorative and emblematical significance, so that even the minor embellishments help to elucidate as well as

themselves, and show an infinite variety of style and treatment, while his illustrations, finely executed in miniature painting, are marked by much dramatic power and sustained richness of coloration. The binding in which this beautiful volume is enshrined is fully worthy of it. Tooled gold-work and precious gems are extensively employed, but what impresses the eye is less the magnificence of the materials used than the fine taste with which they have been employed. Each of the six designs which embellish the covers, doublures, and fly-leaves is replete with emblematical significance, all the ornate decorations, which are woven together in themes of jewel-like splendour, being charged with meaning having direct reference to the contents of the book. The work exemplifies the consummation of the bookbinder's art, both by its beauty and the fine technical quality of its craftsmanship.

THE good effects of the series of popular lectures initiated by the London County Council on science, literature, and art is acknowledged on all sides. Given by some of the leading authorities on the subjects of which they treat, they are of high educational importance, and deserve a far greater publicity than is at present awarded them. One of the most interesting of the series delivered during the present year was that given by Mr. Fred Roe, R.I., at the Clapham School of Art, on January 20th, on "Modern, Romantic, and Historical Art." Mr. Roe's paper was an excellent synopsis of his theme. He traced the course of modern art from its escape from the thralldom of the so-called "grand style"—advocated but not practised by Reynolds through the weaknesses of mid-Victorian historical and genre painting, up to its present-day developments. The lecture was illustrated with a fine series of magic-lantern slides, showing examples of many of the best-known works of modern English and French artists.



207



THE CONNOISSEVR GENEALOGICAL AND HERALDIC DEPARTMENT



Special Notice

READERS OF THE CONNOISSEVR who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, Hanover Buildings, 35-39, Mark Lane, E.C. 3, W.

Only replies that may be considered to be of general interest will be published in these columns. Those of a directly personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

St. Dunstons Church, London. The will of John Stafford, of London, citizen, dated 20 December, 1348, is witnessed by his wife, Isabella, and her daughters, Johanna and Juliana.

A William Stafford, citizen of London, died in 1361, and a John Stafford in that of William Walman, skinner, in 1361.

The next will to be found is that of John Stafford, chaplain, who died in 1444. His wife was Isabella, his daughter Katherine, and son John.

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On 24 December, 1493, one William Stafford, vintner, made his will, which Dr. Shaw tells us is still preserved, with two daughters, Isabella and Juliana.

1458. Although there is mentioned a bequest with which to maintain a chantry for the souls of Henry Barton and Johanna, who died in 1450, the contents of which rather point to the fact

A wider search would doubtless add considerably to the foregoing, if it did not actually connect some of the people mentioned.

DUNCH.—The arms of Dunch of Little Witnam, co. Berks., are described in *Arms and Armour* as follows:—Sable, three towers triple-towered ar. Crest.—Out of a ducal coronet or an antelope's head az. maned, armed and attired, of the first.

TRIGG.—One of the Triggs of Little Witnam was knighted 1 July, 1665, and at the same time two other naval captains received this honour, viz., Captains Joseph Jordan and Roger Clutterbuck.

BAKER.—Peter Baker, citizen and scrivener of London, died in May, 1592; his widow Elizabeth died 22 July, 1594. From the wills *Inquisition Post Mortem* of Peter, the following pedigree can be traced:—

| | |
|--------------|------------|
| Peter Baker. | Elizabeth. |
| Will dated | Will dated |
| 18 August, | 19 July, |
| 1591 | 1594 |

Elizabeth = David Lloyd,
or Flud.

Judith,
dead in Bennett.
1594.

Elizabeth.

Judith,

Mary.

in 1592.

in 1592.

WOODCOTE PARK

The contents of this Historical Residence, lately acquired by H. G. Lancaster & Co., are illustrated and described in part on this and following pages, but should be viewed at the Galleries in Conduit Street.

THE mantelpiece here represented is a very perfect example of the Chippendale manner—and is typical of Thomas Chippendale's best work. Both in

Notice also the quaint, dragon-like birds that support each corner of the shelf, rising out of the scroll-work and welded into it. The carved female head in centre



ON VIEW AT THE GALLERIES

HAROLD G. LANCASTER AND CO., 55, CONDUIT STREET

its general lines and in its elaborate detail. It is bold and free in outline, with a wealth of delicate ornament; scrolls, shell-work, flowers, and foliage are skilfully woven together with a fine sense of design and a true appreciation of the balance of parts.

is purely Greek, and suggestive of Georgian—which gives a strong English note to a design otherwise influenced by the period of Louis XV.

The carved and pierced woodwork, with its interlaced trellis filling the open spaces, is richly gilded,

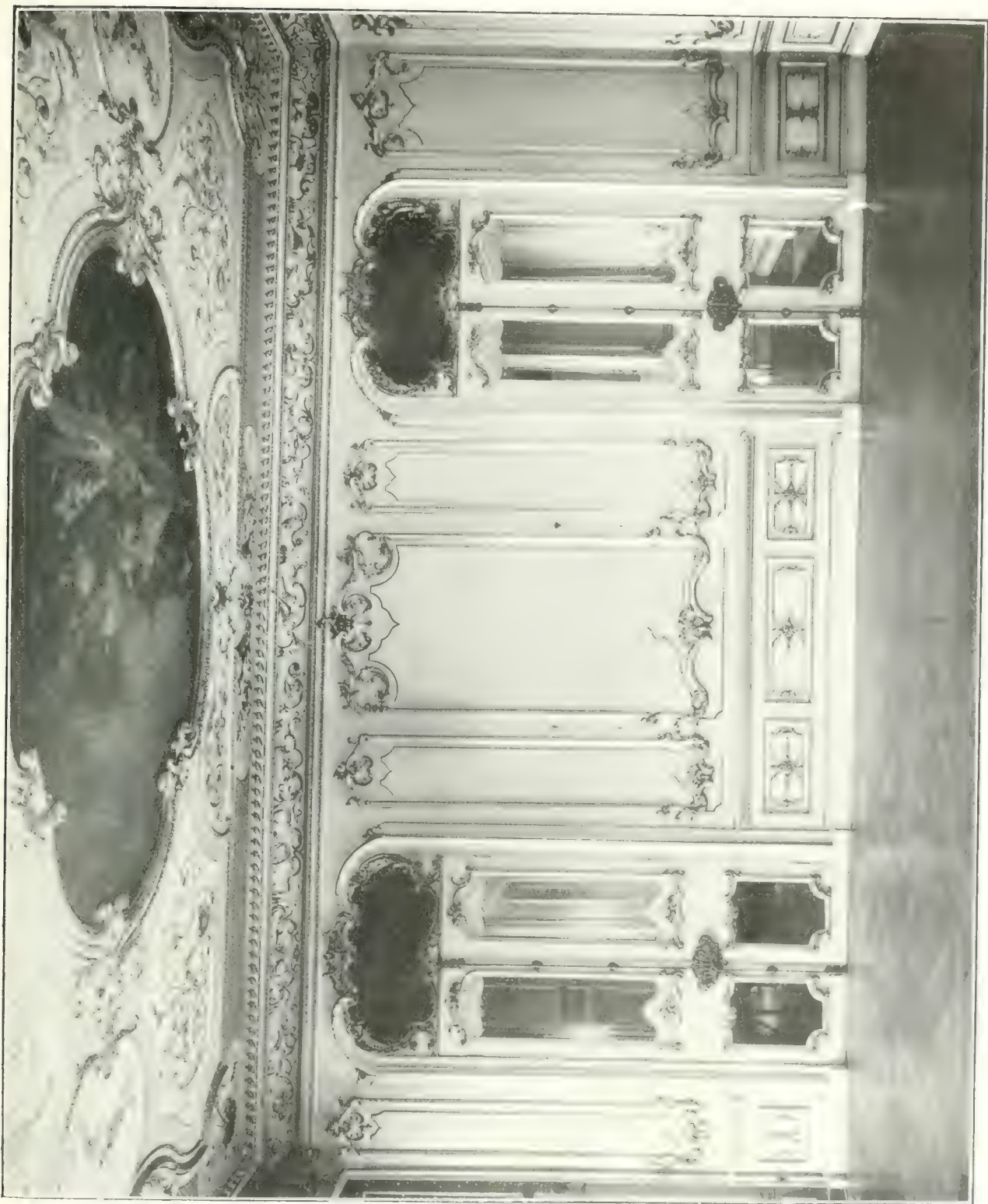
app. then applied on a background of Irish green marble—giving a very sumptuous effect. Truly a museum piece.

Especially noticeable in the painting, which occupied the centre of the artist's drawing room, illustrated

on this page, is noticeable for its fine draughtsmanship and perfection of finish; in the latter respect corresponding with an easel painting, while at the same time breadth of treatment is maintained. The subject represents *Apollo and the Muses*, encircled by



Apollo and the Muses, by J. M. W. Turner, 1809. Oil on canvas. The painting is housed in the National Gallery, London.



a rich mass of "leggero" detail. In this ceiling the artist repeats the treatment of a mythological subject, in which the caryatides, figures, and accessories are on a smaller scale than was the general practice prior to the period of its execution — the

the consoles, mirrors, and fitted adjuncts, many of which bore the characteristic Chippendale stamp.

This library is a magnificent room, panelled out with carved wood mouldings and ornament, heavily gilded. The bookcases are architecturally planned,



LIBRARY, CHIPPENDALE HOUSE, 1750. (See page 100 for details of the room.)

mid-eighteenth century. The double drawing-room, of which this ceiling is the conspicuous centre, is a room of proportions that would make a magnificent ball-room. The double doors, with their richly gilded ornamentation and their charming lunettes above, painted in oils in the manner of Lancret, are wonderfully fine. The style of the room, although so reminiscent of the French, is nevertheless eminently English in treatment, and harmonises with

and form an integral part of the whole. The double doors, with their bold panels and raised ornament, gilt solid, are exceedingly handsome. Massive chased and gilded locks and handles give a richness and finish to the doors. The oval ceiling panel in this room is also a fine piece of work. A portion of the Chippendale mantelpiece, previously described, can here be seen. For a large country mansion nothing could be finer than this distinguished room.

A TWELFTH NIGHT COMEDY

BY PHILIP GIBBS

PART I.

IN spite of the great snow-storm which had made the roads almost impassable during the Christmas week of 1740, many fashionable gentlemen and ladies of quality had come in their coaches from town to Tunbridge Wells, which was then in the height of its fame as a genteel resort.

Every morning they looked out of their windows to see if the snow had cleared a little, so that their sedan chairs might be carried in safety to the Assembly Rooms, where there was to be an elegant rout on Twelfth Night, under the patronage of the Countess of Ardington and many of the local gentry. Many young ladies who lived all the year round in Tunbridge were putting new trimmings to their brocades and cleaning the fringes of their fans, and dreaming already of the handsome young gentlemen who might be smitten with their bright eyes. But among the men of fashion, who had a good-natured contempt for these provincial maidens, to whose prettiness they were willing to pay a condescending homage, there was only one topic of conversation. It was the refusal of the Countess of Ardington to attend the rout if Kitty Clive, the play-actress, were permitted to come. As her ladyship's patronage was essential to the success of the evening, Mr. Nash, who was acting as the Master of Ceremonies, had intimated, very courteously, to the play-actress herself, that no further tickets were available.

Mistress Clive had flounced out into her most fiery temper.

"Ticket or no ticket," she cried, "I'll come, if I die for it. I'm not to be flouted by any she-cat, or by any tom-cat neither, Mr. Nash."

"Madam," said Beau Nash, in his quiet way, taking a pinch of snuff very carefully, and dusting his velvet coat with a lace handkerchief, "I regret most infinitely that no lady will be admitted without a ticket, and that the last has been sold."

It was a declaration of war. Several gentlemen wagered fifty to one that Kitty would come to the assembly in spite of Nash's orders to the flunkies to keep her out. These sporting bets, however, did not represent the opinions of the gentlemen concerned upon the moral side of the question. They were almost unanimous in agreeing that the Countess of Ardington was justified in shutting the doors against

poor Kitty. Her ladyship's son, young Lord Verney, had, as all the world knew, been very seriously entangled with the girl, until, at the end of the last season in town, he had broken with her, retired to the country, and made a handsome proposal of marriage to Lady Betty Lavington, the beautiful daughter of the Earl of Mountroyal. She had accepted the young nobleman with the greatest joy, and their marriage was to be expected in the spring.

It was therefore quite out of the question to allow this notorious play-actress—a delightful creature in many ways, and most fascinating behind the foot-lights, especially when she played a breeches part—to flaunt through the Assembly Rooms under the very eyes of the countess and Lady Betty, who had rescued young Verney from the serious danger of a *mésalliance*.

But there was another reason why Kitty Clive should not come to the rout. It was indeed all-sufficient. His Grace the Duke of Munster, having led a wild life on the Continent for several years of his young manhood, had not only got into bad habits and had been ordered by his doctors to drink the waters of Tunbridge. He was expected at the Castle Inn, where he had taken the best suite of rooms, on the day before the ball; and if the snow did not delay his coach, he would certainly grace the assembly with his exalted presence. In spite of his wild oats, the young duke was known to be careful of his dignity, and very quick to resent any affront to it. It would therefore be most undesirable, and even outrageous, if a play-actress who exhibited her beauty in breeches for every man's eyes should be allowed to enter the same salon as a duke who had royal blood in his veins.

"My dear Verney," said Sir John Blunt, "your lady mother has the approval of all honourable men and women. Kitty Clive is a pretty devil, but, egad, we can't allow her to rub shoulders with our sisters and sweethearts, especially in the presence of his Grace of Munster."

Young Lord Verney stared very coldly at this sympathiser and most notable rake.

"Sir John," he said, "some of our sisters and sweethearts have to rub shoulders with less desirable people than Mistress Clive, who, by Heaven, sir, is a very honest creature."

Young Lord Verney sprang up, exclaiming, and let a drop of blood fall from his forehead.

"My dear countess, gentlemen, you have more knowledge of the heart of Kitty than I can lay claim to. Doubtless she will be glad to hear of your kind opinion. I trust that she has an equally good opinion of your honesty, since your last season in town."

Young Lord Verney flushed very deeply, but turned on his heel and strode away without entering into further argument.

It was perhaps foolish of him to call upon Mistress Clive the day before Twelfth Night; but in the opinion of the Countess, young Sir Richard Hunter, he was thoroughly disturbed by an advertisement issued by the play-actress on the front page of the *Tunbridge Gazette and Visitors' Guide*. In the Pump Room the following words had excited much comment, and had been the cause of further wagers:—

"As the Playhouse will be closed on Twelfth Night in consequence of the Countess of Ardington's Subscription Ball, Mistress Kitty Clive begs to announce to her friends and patrons that she will have pleasure in meeting them on that evening, shortly before midnight, in the Assembly Rooms."

It was a deliberate challenge to her ladyship, and to Beau Nash himself. But not for a moment did Mr. Nash lose his composure when the sheet was thrust under his eyes by some of his cronies. He stood reading it while his right hand rested on his silver-knobbed stick. Then he turned to the com-
mon-sense and poked his nose in a quiet way.

"The lady is a persistent minx, gentlemen, but I am willing to lay a thousand pounds to a fourpenny-bit that she does not enter the Assembly Rooms on Twelfth Night. My flunkys have their orders."

"I take your bet, Mr. Nash," said Sir John Blunt. He turned with a cynical smile to Lord Verney. "Are you making any wagers, my lord? Doubtless you know the lady's mind as well as her heart and other qualities."

Lord Verney was a little startled, and raised himself up very stiffly. Yet he was alarmed—perhaps because, as Sir John Blunt said, in his sarcastic way, he knew the heart and quality of Kitty Clive. He had much to lose, though he made no wagers, because if Kitty made any scandal in the Assembly Rooms, it would reflect on his family. He was a man who had given her many proofs of love before he broke with her, if she produced any of the love-tokens which he had given rashly in the ardour of

his transient affections, he would be ruined in the eyes of Lady Betty Lavington, whose purity of soul was joined to a high-spirited nature. And Kitty Clive in one of her mad moods would stop at nothing. He had seen this Irish beauty in her tantrums. He knew her audacity.

It was therefore on a desperate venture that he walked late one evening through the silent snow-trodden streets of Tunbridge Wells, along the Pantiles, under the eaves of the houses, until he came to the Castle Inn, where Mistress Clive and her friends were staying.

The play-actress was in the second best sitting-room when Lord Verney was ushered to her presence by a waiting-maid. There was a roaring fire on the hearth, and Mistress Clive sat in front of it, with a flowered petticoat tucked up and her red-heeled shoes on the fire-guard. The strings of her bodice were loosened, and, like the poet's lady, there was—

"A frown, but not boulders thrown
 Into a fine distraction."

She had a "sweet disorder" in her dress, after taking off the costume of the stage, but as she rose and faced her visitor, her cheeks very deeply flushed as though the fire had scorched them, her eyes as bright as the glowing coals from which she turned, the beauty of Kitty Clive, which had captured many hearts, was never more entrancing. It seemed to put a spell upon young Lord Verney, for, after he had bowed very low, he stood gazing at her, unable to speak a word.

She dropped into the billows of a deep curtsy, and then rose with a little mocking laugh.

"Good, my lord, and wherefore is it your pleasure to visit a poor play-actress, who is despised by the nobility and gentry of this genteel village? Surely it would be most compromising to your lordship to be found in such low company at this hour o' the night?"

She spoke her speech in the play-acting style very prettily.

"Kitty!" said Lord Verney, coming forward a step or two.

"Nay, Mistress Clive, if you please," she said very sharply. "I am Kitty only to my friends, and to those whose love lasts for more than a season in town."

"Madam," said Lord Verney, very humbly, "I think you have misjudged me woefully. I trust that I may always be numbered among the faithful friends of Mistress Clive. It is true that my station in life and my family traditions, even my duty to my lady mother, made it impossible for me to obey the early dictates of my heart, but—"

"To the devil with all your buts," said the pretty young play-actress, in that violent language for which she was famous in private life. "My Lord Verney, it is not six months since you made many vows to me, to which I listened like a poor fool, because I believed in the honour of a smooth-tongued gentleman. There were no buts when you begged me for my kisses, and wept because I laughed at you, though my own silly heart was on fire. Be brief, sir, and tell me why you come to-night. Is it to ask for the letters in which you wrote your passion for me? Is it to get back the gifts you implored me to take? Or have you tired of my Lady Languish, for whom you cast me off?"

"Mistress Clive," said Lord Verney, "I have come very humbly to plead with you not to fulfil your threat to visit the Assembly Ball. Your presence there would, I think, be painful to yourself and to many people whose happiness should be respected. . . . By God, madam, you must understand that I shall be eternally disgraced with the lady whose hand I have gained if you force your way into her presence. At least I implore you not to subject her to any scorn or scandal. If there is anything I may give you in return, any present——"

She heard him, until those words, with a face from which all the colour had flown. Then a storm gathered in her eyes, and she burst out upon him in fury.

"You will bribe me to stay away? You will pay me so that I do not contaminate your noble company or breathe the same air as your virtuous lady? Oh—damme—if I were a man I would whip you for such words."

Then suddenly her mood changed—so swiftly that he was startled. She clasped her hands and laughed very softly.

"I infinitely regret that I cannot oblige your lordship. I have made every arrangement to see my friends at the Assembly Rooms. I have a very burning wish for converse with the sweet lady who is to have the happiness of being your lordship's wife. I also look forward to the joy of meeting your lady mother. Nor can I disappoint that dear, good creature, Mr. Nash. . . . I wish you a very good day, my lord."

She fell into a curtsy again, and then rising with a strange smile upon her lips, swept out of the room, with her flowered petticoat swaying above her little red-heeled shoes.

Lord Verney stood with his head bent. He was a very young man, not quick or clever of speech. He had intended to speak so differently, to point out to Kitty Clive that he wished to save her from the

insults of insolent men, like Sir John Blunt, as well as to spare himself humiliation and disgrace. It was best for both of them that she should stay away. His own mother had a sharp and cruel tongue at times, and would not spare her. . . . But he had failed in his mission.

As he went out of the courtyard of the old inn he had to draw back against the wall to allow the passage of a blue coach with outriders and postillions, which rattled in at a smart pace. The light from an oil lantern swinging above the archway revealed the figure of an effeminate young man in a cherry-coloured coat and a curled wig, who lay back with one foot, bandaged in white linen, stuck out of the window. His face was in shadow, but the lantern flung its light upon the panels of the coach, which were emblazoned with ducal arms.

It was His Grace the Duke of Munster who had come to Tunbridge Wells. But, by the look of the bandaged foot, he was suffering from the gout, and would not be seen at the Assembly Ball.

Lord Verney would have been more disturbed in his mind than before if he had seen the unexpected meeting of the young duke with Mistress Clive in the great hall of the Castle Inn. In spite of his gout, which made him cry out French oaths every time he had a twinge, he made a low bow to the play-actress, put his hat to his heart with a tremendous flourish, and then flinging it away, vowed that the gout might go to the devil now he had met Kitty Clive, whom he had last seen four years ago in the Theatre Royal, Dublin, where she had taken all the boys by storm.

The landlord of the Castle Inn did not think it wise to publish the fact that Mistress Clive and her play-actors had dined that night in the best sitting-room, and that His Grace, before getting too drunk to stand, had risen to give the toast of "the loveliest and sprightliest and dearest creature that ever wore a pair of breeches in a playhouse—the inimitable Kitty Clive."

On the following morning one of the footmen in the green livery of the house of Munster obtained a ticket for the Assembly Ball, on behalf of the duke, but intimated to Mr. Nash that His Grace was "suffering most demnably from the gout," and cursing, like a noble gentleman, in the French tongue.

The scene in the Assembly Rooms on the occasion of the Twelfth Night rout was, in the words of the *Tunbridge Wells Gazette and Visitors' Record*, "most rich and genteel." Mr. Nash, as Master of the Ceremonies, was one of the first to arrive, and

the ladies, who, in the excitement of the evening, had been with children, coats, and hats, and a great many of the dainties from Queen Anne's reign, came into the town from neighbouring houses. The ladies, who were dressed in fashions which had long been discarded in London, and, owing to the heavy snow, several of these chariots lost their wheels, so that more than one lady had to walk, with her hoop-skirts tucked up, for more than a mile, preceded by linkboys. But for the most part the quality came in sedan chairs. In the chaste salons of the Assembly Rooms there was such a concourse of embroidered coats, and silk brocades of every imaginable colour, such a glinting of sword-hilts and fluttering of fans, such a crowd of lovely creatures and elegant men, that, to quote the paper again, "the eyes of all present swooned at this scene of splendour."

Most noticeable of all the elder ladies because of her severe, yet gracious, dignity and her exalted rank, was the Countess of Ardington, whose white wig, laden with satin bows, pearl ropes, and the model of a ship in full sail, was higher than any other head-dress in the gathering. She wore a gown of flowered silk with pannier hoops, and as she was unable to sit down with that grace which was demanded by her high station, stood erect with noble self-restraint the entire night. By her side was the beautiful Lady Betty Lavington, the bride-elect of her noble young son, most chastely dressed in Spitalfields brocade of white and green. Her face was almost as white as the powdered curls above her high forehead, but her delicate and maidenly beauty, and the child-like simplicity of her expression, won many favourable glances even from the most fashionable gentlemen.

It was confessed, however, by many of those present on this notable evening, that there was a certain atmosphere of restraint and uneasiness in the room. The ladies, who, that day, of the gentlemen had staked upon the chance of Mistress Clive evading the vigilance of Mr. Nash's footmen made them more eager to discuss that topic than to set to partners. Groups of young gentlemen stood by the doorways eagerly scanning the latest arrivals, and paying little heed to the wistful eyes of ladies desiring to dance. Lord Verney himself received a well-merited rebuke from Lady Betty Lavington, who, after the first minuet, tapped him on the arm with her fan and said—

"La, Edward! Your eyes keep straying to the doorposts as though you feared a ghost, and all the

pains I took to put my patches on prettily have been quite wasted on you!"

There was another cause of distraction. Although eleven o'clock had struck, His Grace of Munster had not yet come, and many young ladies of quality who had hoped to be honoured by his hand in a dance, or at least write to all their school friends that "the dear duke was most obleeging to me," were ready to cry with vexation because he had not appeared.

It was, however, at twenty minutes past eleven o'clock that the noise of hoarse cheering from the populace in the street rose up to the windows of the Assembly Rooms. The sound excited everyone, and was, indeed, so disturbing to a gathering on the tenterhooks of expectation that the Honourable Miss Beverley swooned with an attack of the vapours.

"It's either the duke or the play-actress," said Sir John Blunt, who was very fine in a silk coat of crushed strawberry colour, with breeches and stockings to match.

"I'll bet a pony it's Kitty Clive," said Mr. Percival Chudleigh, who was standing next to him, toying with the golden tassel of his sword-hilt.

"I take you," said Sir Richard Hawker, and a few moments later came back with some flecks of snow on his shoulder after thrusting his head out of window to look at the scene below.

"I win," he said, with a laugh; "the duke comes in his chair preceded by sixteen linkboys and eight footmen in the Munster livery. The rabble are cheering his Grace like mad."

It was five minutes later when the doors of the Rose Room were thrown open and the stentorian voice of the head footman announced, "His Grace the Duke of Munster."

According to custom on such occasions, the elegant crowd in the Assembly Rooms ranged themselves on either side of the long salon, with Mr. Nash in the centre of them towards the door, and with the Countess of Ardington at the end of the room in advance of the oldest and most exalted dowagers.

All eyes were turned towards the figure of the young duke, to whom Mr. Nash was bowing very low with the fullest grace of his most elegant deportment. The duke was very modish in a suit of French satin, all white, except for a heavy braiding of gold thread. In the French style also he wore white satin pumps with rosettes and high red heels. Across his breast he wore the ribbon of the Garter, and a very chaste sword with a gold hilt and white enamelled sheath was stuck through the skirt of his coat. Owing to an attack of the gout, which made the young man

while at times with a quick withdrawal of aid, he supported on his right foot, and supported his weight slightly on a high gold-knobbed stick with a scarlet tassel. He was a slight young man, with a pale face, except about his chin, which showed bluish after close shaving, heavy black eye-brows, and a French peruke with side curls. In spite of his limp, he held himself very straight, and advanced down the line of people with a noble and haughty insolence, preceded by Mr. Nash, who was bowing as he went backwards, and making elegant gestures with a lace handkerchief, while a stringed orchestra in the gallery played soft music.

"I offer your Grace a very hearty welcome to the Assembly Rooms of Tunbridge Wells. . . . Doubtless it cannot compare with the splendour of Versailles, with which your Grace is so familiar, but your Grace will see what we lack in the elegance of architecture we make up for by the beauty and charm of our English womanhood."

"I take your word for it, Mr. Nash," said the duke, in a high and languid voice. "I must, however, confess that the French style of beauty is more to my taste. Our English women are so demnably stupid, are they not? Not enough wit to make a single demned jest or repartee."

His voice carried down the lines of women, who curtseyed as he passed. Those who heard were struck dumb with mortification and anger. Mr. Nash himself was grievously embarrassed.

"Your Grace will perhaps modify both your voice and your opinions."

It was a courteous rebuke, which the young Duke of Munster acknowledged with a laugh.

"Egad, sir, if you show me a pretty lady or two, I may do both. Now there is one English beauty whose bright eyes would light up any assembly. It is possible she is here to-night, as they tell me she is in Tunbridge Wells."

"Your Grace doubtless means Lady Betty Lavington," said Mr. Nash, coming to a halt, and bowing to the young lady whom he had named so tactfully. "We call her the Lily of Tunbridge Wells."

"I refer to a rose rather than to a lily," said his Grace of Munster. "I speak of Kitty Clive, the brightest ornament of the English stage, though, bless her pretty face, she is truly Irish like myself."

For almost the first time in his life Mr. Nash was visibly disconcerted. He became very red in the face, took an extremely large pinch of snuff, and coughed nervously. Then he turned towards the ladies, and made his bow to the most illustrious of them.

"I am sure his Grace will permit me the pleasure

of presenting him to the noble Countess of Ardington, the most honoured patroness of our assembly."

"I am vastly obliged to you," said the young man, with his hand to his heart. "It is curious and delightful, madam, that I should just have been speaking about a young lady who is, I believe, a dear member of your own family."

The Countess of Ardington drew herself up to her full height and trembled so violently with stress of emotion that the sails of the ship on her high head-dress seemed to shake in half a gale.

"Your Grace indulges in pleasantry, perhaps."

"Nay, madam," said the young man, "the gossips told me in Paris that your noble son had been favoured with the incomparable beauty of Mistress Clive. I trust I was not misinformed, and that my congratulations are not premature."

The Countess of Ardington's voice was very harsh when she answered.

"Your Grace has doubtless forgotten that English gentlemen do not mate with play-actresses."

"Is that so, madam? By Heaven, your ladyship astounds me! In French society the young gentlemen are fortunate in marrying honest women."

He turned on his heel, and came face to face with young Lord Verney. He laughed in his insolent, careless way, and held out his hand.

"Why, Verney, dear friend, what have you done with little Kitty Clive, or what has she done with you? I trust she has not flouted you? By-the-by, I have some letters of yours in my pocket which I must return to you."

Edward Lord Verney flushed up to the eyes, and then became very white. Only he knew, as all discerning readers know, that the slim figure in French silk, with the ribbon of the Garter, was not his Grace the Duke of Munster, but Kitty Clive herself, who was playing a breeches part with more than her usual skill.

For a few swift moments he was tempted to reveal her identity, but there was a look in her eyes, and she gave a significant touch to a flap pocket in the skirt of her satin coat, where perhaps she held his foolish letters, which warned him of danger. Like all young men, too, he feared public ridicule more than death.

"I think your Grace labours under a most painful misunderstanding," he said sheepishly.

"In which case," said Mistress Kitty Clive, as we may now call her, "I apologise profoundly to the lady whose name I may have unwittingly insulted."

"My dear friend," said Mr. Nash, "these charming creatures here."

"To one of the most charming," said Mr. Nash,

“I am, my lord,” said Lady Betty Lavington, in a low voice.

“What a charming and free-spirited man,” said Kitty Clive, with her most modest bow.

“I am, my lord,” said not unduly strong, a word, all this talk about the play-actress, having heard no rumours regarding her, sank very low in a most graceful curtsy, and rising again, gave her little hand to her partner, as she smiled and said—

“I’m vastly honoured by your Grace.”

She was indeed envied by many of the ladies who also were ignorant of the real facts, and whose ears had not been outraged by the insolent remarks of the latest arrival. Young Lord Verney looked the picture of misery and rage as he watched his future bride go down the room with the play-actress who held possession of many letters which might ruin him, and in whose eyes he read a wild spirit which boded him no good. After the minuet, Kitty Clive, in her outrageous disguise, did not relinquish the hand of Lady Betty, but led her through the Rose Room into the little Blue Room which looked on to the balcony.

“It is vastly hot,” said the play-actress. “Let us get out of the crush, madam, into the quietude of this little sanctuary.”

“Your Grace will find it cool here,” said Lady Betty.

“Nay, the fire of your eyes, madam, would warm any man’s heart.”

Kitty Clive spoke the words ardently, perhaps because she knew they would be heard by Lord Verney, who stood biting his nails behind the shelter of a screen.

Lady Betty Lavington laughed very gaily at this compliment.

“La! Your Grace flatters me! But indeed there is only one man whose heart may be warmed by any light in my eyes.”

“Ah, a happy man, dear lady. May I learn the secret of his name?”

“’Tis no secret, your Grace. All the world knows that I marry my Lord Verney on the first day of May.”

“What, young Verney? . . . By Heaven, madam, d’you mean the son of the Countess of Ardington?”

“And why not?” asked Lady Betty Lavington, opening her eyes very wide, and letting a little fear creep in.

“Nay, madam, there is no man in the world I think worthy of your innocence and beauty. Yet that young Verney—alas, madam—are you sure of his fidelity? Does he come into the presence of

rose from her chair, with indignation in her voice. Then, trembling a little, she spoke, with all her heart in her eyes. “I am as sure of Lord Verney’s honour and love as of my own faith. . . . Your Grace will pardon me if I withdraw.”

“Nay, stay, madam. Far be it from me to implant any suspicion in the fair bosom of a virtuous lady. Indeed, I have in the pocket of this very coat of mine letters written by my Lord Verney which are a clear proof of his guileless nature and honourable heart.”

“Letters, your Grace? I am vastly surprised. He did not tell me that he had the favour of your friendship.”

His Grace of Munster laughed in a light-hearted way.

“Why, madam, he did once love me as a brother. These letters——”

There are those who know Kitty Clive, and swear that she never meant to show the letters. She vowed herself that the pure beauty of Lady Betty Lavington had disarmed her anger and robbed her of her wish for vengeance. But she desired to flout the man who stood behind the screen listening, and suffering an agony of soul.

He stood no longer behind the screen. He threw it aside so violently that it fell to the ground.

“By Heaven!” he cried, “this has gone too far! Betty, I entreat you to come away from this—this man!”

Even then he was afraid of revealing Kitty Clive. The noise of the falling screen had caused a little crowd to gather, so that Lord Verney repented of his action, even in the moment of it.

Kitty Clive started up with mock indignation.

“My lord, I beg you to remember your manners!”

She turned to the company, and spoke in an angry voice.

“Gentlemen, you were witness to this gross insult!”

It was Sir John Blunt who stepped up first, with a low bow and most sycophantic smile.

“If your Grace will permit, I shall be proud to present your card to this gentleman to-morrow morning. The air is very pleasant on the Common these days. I am Sir John Blunt, at your service.”

The sham duke stared at the gentleman with contemptuous eyes.

“I have flunkeys of my own, I thank you.”

“Flunkeys?” said Sir John, with a reddening face. “By Heaven, sir——”

He put his hand to his sword-hilt, but he was interrupted by Mr. Percival Chudleigh.

“Your Grace will perhaps allow *me* to serve you in this matter. I have an honourable record in little affairs of this kind.”

"I would rather have a play actress on my second," said Kitty Clive, with mannish assurance, turning her back upon the young gentleman.

"Your Grace—I implore you!" cried Lady Betty, almost swooning with fright at the thought of a duel.

"Nay, madam," said Kitty, "I am no fighting man. Lord Verney, I am sure, forgot his manners for a moment. If he cares to offer a slight apology——"

Lord Verney stammered out some incoherent words beneath his breath, and Kitty Clive gave him her hand with a noble air of graciousness, and said, "I forgive you, from my heart."

Perhaps the words meant more than lay on the surface of them, for there was a melting look in her eyes.

It was only a few moments later when, to the great surprise of all present, the head footman again made an announcement in his deepest voice, followed by a queer cough, as though the words had choked him.

"His Grace the Duke of Munster."

There entered the room another slight young man, dressed in the French mode, though in a suit of yellow satin. He, too, advanced with an air of insolent amusement, and with a slight limp. Mr. Nash, who was near the doorway, fell back a little with surprise.

"Upon my soul!" he cried, staring first at Kitty Clive in her white satin, and then at the newcomer in his yellow satin.

The real Duke of Munster laughed in a high-pitched voice and bowed to his counterfeit.

"Mistress Kitty Clive," he said, "you wear my breeches with a charming grace!"

Then he turned to the company, and said very comically

"I must apologise, my lords, ladies and gentlemen, for appearing before you in my second best suit, but you will forgive me for the sake of this most excellent jest. Mistress Clive is indeed the Queen of Comedy."

The men were less abashed than the women when Kitty plucked off her white curled wig, revealing her own black hair.

She laughed into all their faces with her hands on her hips.

"You see, dear friends, that Kitty keeps her word! . . . Oh, I have had the laugh of ye all, and—damme—have enjoyed myself vastly to-night."

She thrust her hand into the flap pocket of her satin coat and held out a little bundle to Lord Verney.

"My lord," she said, "take these for your wedding gift from Kitty Clive. You are indeed fortunate in gaining the heart of so sweet a lady. I give these back with my blessing on both of ye."

They were the letters which he had written to her in the rashness of his youth.

So it was that Mr. Nash lost his wager, not being alone in his loss. Yet when Kitty Clive rode back in a hired chair, escorted by the gentlemen who had won their bets, they did not see the tears which followed her laughter, because in the middle of the jest there had been a touch of tragedy. She had given back Lord Verney's letters, but he had held her heart.

THE END.



SOME NOTES ON "THE TEMPEST"

BY LILLIAN GINNETT

SOME of the best students of *The Tempest* have, in spite of all their research and reflection, there are many interesting problems which they have failed to solve. They have not yet found the source of the plot or the date when the play was written, or the sense of a number of obscure passages. Some of them, following an old tradition, would have us believe that, when creating Prospero, Shakespeare meant to portray himself, and that when Prospero abjured his magic and said—

I'll break my staff,
Bury my book, and deeper than did ever plummet sound
I'll drown my book.

he was really voicing the dramatist's farewell to the stage. With others this suggestion finds no favour, and one critic asserts that Prospero is an idealization of James the First. Then the question as to whether Shakespeare intended the play to have an allegorical meaning is much disputed, while opinions differ as to the derivations of the names of some of the characters. After a hundred and fifty years' work the scholars seem to have left us with a pretty tangle to unravel!

Still, we have good cause to be thankful to them, even though they have failed to solve many problems and have left us an almost bewildering number of contradictory views about various aspects of the play. For while attempting to discover the source of the plot they have made us familiar with a mine of interesting information. Their efforts to fix the date of composition have been so nearly successful that we can now with some confidence say the play was written around 1610-12; and the diversity of their views on some other points—which is not to be wondered at, when we remember that these views represent the impressions made by a work of genius upon men of different times and races—may aid us to get a clearer vision of *The Tempest*.

No play or romance from which Shakespeare could have taken any part of his plot was known until 1817, when Tieck discovered certain points of resemblance between *The Tempest* and *Die Schöne Sidea* (*The Fair Sidea*), a play written by Jacob Ayer, a notary

Nuremberg. *Die Schöne Sidea* is a romance rather is a duke, who, like Prospero, has magic powers and is attended by a familiar demon. His magic enables him to capture the son of the rival who has vanquished him in battle, and when the youth strives

to draw his sword the wizard's charm makes it stick to the scabbard. Then Sidea is placed in charge of the young man, to see that he fulfils his task of splitting and piling logs, and the wedding of the young couple leads to the reconciliation of the fathers. It is obvious that the German play has something in common with *The Tempest*. Now Jacob Ayer, who died in 1605, could not have borrowed from Shakespeare, while Shakespeare might easily have heard of *Die Schöne Sidea*, for in 1604 Nuremberg was visited by a company of English actors who were touring through Germany and performing plays in English.

When these facts became known, patriotic German writers asserted that Shakespeare had taken his plot from the work of the German notary. But further consideration made it clear that this claim could not be sustained. In *Die Schöne Sidea* the magician has no idea of uniting his daughter with the son of his foe: his design is to revenge himself on his enemy. Nor is there any love lost between the young couple: Sidea beats the captive like a slave, and his offer of marriage is inspired by his wish to escape from his cruel bondage. The characters and general design of the crude German work are utterly dissimilar from those of *The Tempest*. So, as it was known that Ayer's plots were seldom original, the majority of critics finally agreed that Tieck, who in 1817 suggested that Shakespeare and Ayer had both taken incidents from some unknown work, was correct in his surmise.

In 1885 the indefatigable Germans announced the discovery of another work, which contained a story having something in common with that of *The Tempest*. This was one of a collection of tales entitled *Las Noches de Invierno* (*Winter Nights*), written by Antonio de Eslava, and published in Madrid in 1609. It was conjectured that this might have been read by Shakespeare in a French translation. But no such translation has been found, and it seems most probable that the English, German, and Spanish authors all adapted incidents from some earlier romance, possibly of French or Italian origin.

In discussing other material which Shakespeare used to build up the play we are on surer ground, and the pamphlets that supplied much of this material give us some fascinating glimpses of the adventurous lives led by British seamen of those days. As Malone went far towards settling the date

of its composition by demonstrating the connection between *The Tempest* and these pamphlets, we must consider the question of date and Shakespeare's use of the seamen's vivid narratives together. *The Tempest* was first printed in the folio of 1623, and it occupies the first place in that volume. Its position in the folio is obviously no indication that it was an early play; it was probably placed first on account of its popularity. In their attempts to decide when it was written the earlier critics were hopelessly at fault, and as late as 1839 Hunter gave 1596 as the date. It was Malone who, after he had frequently given 1612 as the year, finally announced in the *Variorum Supersede* of 1821 that he had come to the conclusion that the play was first produced in 1611.

Dr. Furness, in his new "Variorum" edition of *The Tempest*, published in 1892, says, "The voice of the majority pronounces in favour of 1610-11. Let us therefore acquiesce and henceforth be, in this regard, shut up in measureless content." But, in spite of Dr. Furness, I must venture to refer to the strange history of what is known as the "Peter Cunningham Forgeries." For this history presents many puzzling features, and if Mr. Ernest Law can maintain the contention which he recently published in his book *Some Supposed Shakespeare Forgeries*, the date of the play's production is definitely settled. Briefly stated, the history of the "Cunningham Forgeries" is as follows.

In 1842 Mr. Peter Cunningham was an official at Somerset House, and he was also the treasurer of the Shakespeare Society. In that year he proudly announced to his society that, hidden among old papers at Somerset House, he had discovered some missing Accounts of the Court Revels for the years 1604-5 and 1611-12, and the society had these accounts printed. There is no record of the manuscripts having been critically examined, and they were seen through the press by Mr. Cunningham himself. The books did not contain much important matter, but there were some entries of great interest, and amongst these was an entry stating that *The Tempest* had been performed before the King on "Hallomas nyght," November 1 of 1611. This entry, confirming the statement published by Malone in 1821, seemed to place the matter beyond all doubt, and for twenty-six years there was no further question about the date of *The Tempest*. Then in 1868 came a surprising and piteous development. An elderly man, apparently broken down by dissipation, appeared at the British Museum and offered manuscripts for sale. They were the accounts of the Court Revels, and, being public property, they were detained. Experts who examined the manuscripts then declared that some of the entries, made on

loose leaves, were forgeries, and amongst these forged entries was that concerning *The Tempest*! This conclusion was generally accepted, although in 1880 a note found among Malone's papers in the Bodleian seemed to show that, prior to 1821, Malone had possessed information which tallied with that conveyed by the discredited entry.

Another surprise came in 1911, when Mr. Ernest Law published the book in which he asserted that the supposed forgeries were genuine. This book at once aroused the old controversy, and between June, 1911, and August, 1912, the points at issue were vigorously discussed in *The Athenaeum*. In America Mr. Tolman, of the Chicago University, has been converted to Mr. Law's opinion, but in England the experts appear to have maintained a sceptical attitude. I have not space to deal with Mr. Law's argument, and for the present it is enough to say that he has not yet succeeded in convincing English scholars.

There is no doubt that, while writing *The Tempest*, Shakespeare had in mind the story of the wreck of the "Sea Adventure." It was a story that stirred all England. In May, 1609, a fleet of nine vessels sailed for the newly-made settlement in Virginia. On July 25th a great storm scattered the fleet, and Sir George Somers's ship, the "Sea Adventure," was lost. Nothing was known of her fate, and it was assumed that she had gone down with all hands, until over a year later, when some of the crew returned to England and told of a marvellous escape. Their ship had been wrecked on the Bermudas, but they had all got safely ashore, and, after living on the island for some months, had built themselves two vessels, and continued their voyage to Virginia.

The history of this adventure was published in pamphlets, and Malone pointed out how closely incidents related in one of these pamphlets resembled parts of *The Tempest*. He was referring to *A Discovery of the Bermudas, otherwise called the Isle of Devils; by Sir Thomas Gates, Sir George Somers, and Captain Newport, with divers others*. It was written by Silvester Jourdan, and the dedication is dated October 13th, 1610. Jourdan tells how the adventurers had given up all hope when land was unexpectedly sighted, and the vessel was most fortunately jammed between two rocks, so that all escaped. They found the air of the island temperate and the country fruitful, although the island was never inhabited, and was reputed to be a most prodigious and enchanted place, affording nothing but gusts and storms and foul weather. This obviously suggests "the still-vex'd Bermoothes"—note that Shakespeare's spelling nearly represents the Spanish pronunciation of the word—and in the play Alonso's fleet is scattered, believing one ship is sunk

to be the same history that the English were
told in the Atlantic.

Shakespeare probably took advantage of this narra-
tive. However, Dr. Furness suggested
that he might also have made use of another pamphlet
which had been written by William Strachy, and was
titled *A True and Correct Report of the Wracke and Redem-
ption of Sir THOMAS GAGE, KNIGHT, and Ten of his
Companies, Captives in the Bay of VIRGINIA, and
the estate of that colonie then and after under the Govern-
ment of JOHN LAWAUPE, 1610-1616*. The writer
of this pamphlet was a rhymester who lived in Black-
friars, and was very probably numbered among the
poet's acquaintances, and there can be little doubt
that Shakespeare was familiar with the wording of his
narrative. William Strachy writes of "a hell of dark-
ness turned black upon us," and says, "The sea swelled
above the clouds and gave Battell unto Heaven."
Compare this with *Measure for Measure*:

"The sea, yea, the sea, would pierce our winding path,
But that the sea, mounting to the welkin's cheek,
Dashes the fire out."

The poet, it also gave a vivid picture of
St. Elmo's fire playing about the ship (note Ariel's
description, Act I, Sc. 2), and mentions that there
"was not a moment when the sodaine splitting of
the shippe was not expected." Strachy says that the
island was supposed to be "giuen over to Deuils and
wicked spirits." He refers to "Berries whereof, our
men seetling, straining and letting stand some three
or foure daies, made a kind of pleasant drinke."
This seems likely to be the origin of Caliban's "water
with berries in't," a phrase that commentators still
describe as a reference to coffee, although coffee was
not introduced into England until many years after
Shakespeare's death. The pamphlet states that on the
island the adventurers found birds they called "sea
owles," which, if it were very badly written, might pos-
sibly be a reference to "ghostly" "candles."

It is certain that *The Tempest* was not produced
before the performance of *The Sea Adventure* was
given. The record of a piece in the Venetian MSS.
proves that it was acted at court in February, 1613,
during the festivities in honour of the marriage of
Charles, Prince of Wales, to Elizabeth, daughter of
Philip, King of Spain. *The Sea Adventure* was
written for these festivities, and that it was first performed
on this occasion. It bore, he said, all the marks
of being written for private representation before a
courtly audience. It contained two masques of the
type that were then so popular at court, and one of

who was the daughter of a learned father and had
never left her home. So the doings of the bridal
couple and King James would be mirrored by the
acts of the players on the stage. Mr. Garnett was
certain that *The Tempest* was written in 1612, and
that it was really Shakespeare's farewell to the stage.
He made out a strong, if not absolutely convincing,
case. It is rather curious, by the way, that in all
such arguments about the date of composition com-
paratively little attention is given to the statement
that R. Johnson, a lutenist, supplied the music in
1612. Both Keble in his *Handbook* and Grove in his
Dictionary agree upon this. Do those who believe
the play was produced in 1610-11 think that it was
performed without the music? That would surely
seem incredible.

Have you ever tried to conceive the impression
which *The Tempest* produced upon an audience of
Shakespeare's time? To-day we look upon Prospero's
magic powers as we do upon the wonders of a fairy-
tale. We may delight in the phantasy whereby the
poet wafts us from the dull realities of our every-
day world, but even with consenting minds we are
magnetized for the moment. It was far different in
Shakespeare's day. His audiences implicitly believed
in sorcery, and for them there was nothing incredible
in the story; so, thinking that they saw a representation
of reality, their view must have been utterly different
from ours. Believing that such mysterious beings
really existed, they, in all probability, did not marvel
at the genius which created Ariel and Caliban, as
later generations have done. It is more likely that
they recognised them in the same spirit which we
now accept human characters drawn from life. It is
a pity that we cannot get some contemporary view of
The Tempest, but nothing of the kind has been found.

Pepys has recorded his view. He says that Shake-
speare's *Tempest, or the Enchanted Island*, which he
saw in 1667, had no great wit, but was yet "good
above ordinary plays." He was writing, alas! not
about Shakespeare's work, but about the absurd
travesty of that masterpiece produced by the united
efforts of Davenant and Dryden. This was one of
the worst of the many ridiculous perversions of
Shakespeare that the stage has seen. In his preface
to *The Enchanted Island* Dryden humbly thanks Sir
William Davenant for the suggestions which have
enabled him to improve upon Shakespeare. Then,
in a rhymed prologue, he pays a most graceful tribute
to Shakespeare's genius. His lines—

"Sir William's name shall live as long as I,
Within that circle none durst walk but he,"

are happily conceived. But, curiously enough, Dryden

attempted to walk in that magic circle without the least misgiving. He dissembled his love for Shakespeare's work most effectually and did his best to kick the master's poetry off the stage. In *The Enchanted Island* Caliban is given a sister, Ariel a partner in Milcha, Miranda a male counterpart in Hippolyto, who has never seen a woman, and the whole story is hopelessly vulgarized. The shipwreck scene is retained, and its alteration is significant of the way in which the rest of the play has been degraded. In Shakespeare's first scene all the dialogue is absolutely correct. Experts are lost in admiration of his knowledge of seamanship, and some (erroneously) declare that to acquire it he must have been to sea. In *The Enchanted Island*, for no discernible reason, Dryden substitutes a farrago of absolutely meaningless nonsense. Yet variations of this play, including an operatic version with music by Purcell, held the stage for nearly a century. If a public deserves the plays it gets, our ancestors of those days must, most assuredly, have been a very bad lot.

Manners change with the times, and since the end of the eighteenth century respect for the original text has led, not to attempted "improvements," but to almost innumerable attempts at elucidation. It is interesting to note that Dr. Furness's carefully abbreviated account of the many interpretations of Ferdinand's—

" . . . I forgot;
But these sweet thoughts do better yet
My thoughts, as you do mine,
Most busy least, when I do it" (Act III., Sc. 1),

occupies nearly twelve closely printed pages—a summary of about ten thousand words. Efforts at explaining "proned and twilled brims" (Act IV., Sc. 1) take up about half that space, and for "Leave not a rack behind" (Act IV., Sc. 1) there have been very nearly as many explanations published.

The numerous volumes devoted to dissections of the characters have naturally a good deal in common. Critics wonder at the masterly delineation of Miranda's fearless innocence, and all marvel at the supreme

imagination shown in the creation of two such inhuman beings as Ariel and Caliban. But they take widely differing views of Prospero's character. By one he is described as a selfish aristocrat; by another as a man perfectly wise and gracious, scarcely distinguishable in purity and benevolence from what we believe of God. In one place he is called an idealization of King James; in another a portrayal of Shakespeare himself. He is at once petulant and peevish, and the personification of benevolence and dignity. Critics seldom take such widely divergent views of a Shakespearian character, and these differing appreciations may, to some extent, be due to our having lost that belief in magic. The master of familiar spirits has nearly always been represented as domineering over them, and in bygone days his obvious supremacy would so impress an audience with his power that they would not notice slight exhibitions of minor weaknesses.

Caliban, Prospero's brutish slave, has inspired many authors. A book has been published to prove that he is the Missing Link, invented centuries before Darwin. Renan wrote a drama in which Caliban, taken back to Milan, became Duke through being able to appeal to the sympathies of the mob. Browning, in *Caliban upon Setebos*, gave us the poor monster's ideas about his deity. It may be remarked that, although the commentators say that Caliban's name is a perversion of the word Canibal, there is something to be said for Elze's suggestion. On the coast of Africa, not far from Algiers, from whence came Sycorax, there is a region which, in the fifteenth century, was known as Calibia. Elze thinks that this is the origin of Caliban's name.

I feel that in these discursive notes I have ignored many important questions, and worse still, perhaps, I have said nothing about the wondrous beauty and transcendent charms of *The Tempest*. If any are inclined to blame, I beg them to remember that astronomers are not concerned to point out the glories of a blazing noonday sun, and that luminary's emanations are best observed during an eclipse.

THE Editor of THE CONNOISSEUR offers a large number of prizes for the best essays on *The Tempest*. The essays should be between 1,500 and 2,500 words in length. They need not deal with the questions raised in the foregoing article, and they should include some remarks upon the play.

The competition will be divided into two classes. The junior class will be open to competitors under fourteen years of age. The senior class will be open to those who are more than fourteen. But all competitors must be school pupils.

If the pupils of any school enter for the competition, the Editor will present a bound volume of THE CONNOISSEUR to the writer of the best essay contributed by pupils of that school. The master or mistress of the school may decide how these prizes are to be distributed.

The above-mentioned prizes will be given on condition that the best essay from each school is sent to the Editor of THE CONNOISSEUR on or before April 20th.

The Editor will present further prizes for the best essays received. Books to the value of Ten Guineas will be presented for the best essay from a senior competitor, and books to the value of Five Guineas will be presented for the best essay from the juniors.

Mr. Acton Bond, Director of the British Empire Shakespeare League, has kindly consented to act as judge. The result of the competition will be announced in the June number of THE CONNOISSEUR.

A series of porcelain knife handles were illustrated in the *Connoisseur* (Vol. I, p. 105). Some rather beautiful examples of similar types are reproduced in the present issue. It is difficult, and in fact almost impossible, to determine the individual factories from which these handles were made. The porcelain knife handle was universal throughout the western portion of the Continent during the last three quarters of the eighteenth century, and similar types and patternings were common to different countries. They were first made at Meissen about the year 1720, along with other dainty articles, such as scent-bottles, seals, ear-rings and brooches. Within a few years they were made at such widely distant places as Bow in England, Venice and Doccia in Italy, and Menmency in France. Their popularity illustrates the great vogue for porcelain during the first century after its introduction into Europe, when it was used for many articles which would not be executed in ivory, metal, or precious stones. Oriental motives largely inspired the dainty designs which ornament the knife handles. They are generally decorated with great refinement and finish, and are a most interesting object of the collector's interest.

ONE at first trembles to meet a new venture immediately on its initiation, for we English are characteristically a conservative people, and are apt to treat sceptically any work produced on lines different to what one is long accustomed to. This truth directly applies to an acknowledged masterpiece when the new venture attached to it takes the form of a fully illustrated edition, such as the *chef-d'œuvre* of that omnivorous collector, Thomas F. Firth, Macaulay. The comptrollers of the house of Messrs. Macmillan are to be heartily congratulated on their courage in publishing this important publication—a new venture, a completely illustrated edition of Macaulay's *History of England*. The *Connoisseur* is not used here loosely, for the six volumes contain nine full-page plates in colour, and nearly three hundred illustrations in half-tone. In his preface to this volume—a preface, by the by, which is of considerable

seems surprising that no illustrated edition of Macaulay's *History of England* has hitherto been issued. It is true that each of the six volumes of the Albany edition contains a portrait as its frontispiece; but no attempt has yet been made to supply a full pictorial accompaniment to Macaulay's narrative." This fact is indeed surprising when one considers Macaulay's own idea of history: "It should invest with the reality of human flesh and blood beings whom we are too much inclined to consider as personified qualities in an allegory; call up our ancestors before us with all their peculiarities of language, manners, and garb." The noble historian, aided by his remarkable style, went a great way—and some consider all the way—to putting his idea into practice; but in spite of what protagonists say concerning the picture taking away the interest of the story, one must admit that when one's author—never mind how fluent and powerful his pen—raises before his readers a personage who has one time or another interested living men, there is a desire to see the portrait of that personage and thus be enabled to read his character for themselves, if one can be persuaded by records that the artist has been faithful in his delineation of his model.

Take, for instance, the fact, which Professor Firth remarks in his preface, that there are 552 portraits of Charles II., 276 of James II., 175 of Mary, and 431 of William III. One can at once see from this what a judicious eye can do in making a selection, and this is what Professor Firth has accomplished. In his preface, it must be remarked, the author has not brought his critical faculties into play concerning Macaulay's history. He very properly observes: "An illustrated edition of a British classic is not the proper place for a critical commentary." He is reserving this for a separate publication. In his preface, therefore, he gives an account of the sources from which the illustrations come, "partly," he observes, "as an explanation of the principles adopted in their choice, partly in order to assist other students of the period who wish to pursue the subject further." The introduction to this volume is, on this account, of interest to collectors and connoisseurs generally. Among the illustrations, the earliest of Macaulay, given in Volume I., is that by John Partridge, which portrait, it will be remembered, was given to the National Portrait Gallery in 1910. The nine full-page plates in colour, which are all in the National Portrait Gallery, include *Henry VIII.*, attributed to Luke Hornsbolt; *Charles I.*, from a painting by Daniel Mytens; *Oliver Cromwell*, by Robert Walker; *Sir Christopher Wren, F.R.S.*, by Sir Godfrey Kneller; *Charles II.*, by J. M. Wright; and *Eleanor Gayn*, by Sir Peter Lely. Several reproductions of these paintings







THE MITHRAS COLLECTION

THE MITHRAS COLLECTION
OF THE MITHRAS COLLECTION





Part III. Works by Turner

By C. Reginald Grundy

"HAPPY HOW AGREEABLE, AND HELPFUL OF THEM. I write merely to say that I considered your letter asking me for my amount, which I felt I ought to do, and for me as to the amount."

This letter from J. M. W. Turner to H. McConnell, of Manchester, has already been given in *THE CONNOISSEUR*, but I quote it again as a sentient piece of autobiography. It gives a more true idea of Turner than the presentments of him by so many

of his admirers. In the letter his character is emphasised to enhance by contrast the grandeur of his art. The letter is brief and not over well expressed, but there is a hearty ring about it and a disregard for mercenary considerations which bespeak the writer to be neither a miser nor a misanthrope. This view of the great artist is in accordance with what I have heard concerning him from people with whom he came into actual contact. And it is



TURNER.

recently that the last survivors of those with whom he mixed—artists like Luth and Sidney Cooper—all bore testimony to kindnesses bestowed on them by the much-maligned painter.

The best biography of Turner, however, is contained in his art. The splendour of his achievements precludes the idea that the creator of them was altogether ignoble. One does not gather figs of thistles, and a great art can only proceed from a great personality. Now, Turner's work is not that of a mercenary man. It was obviously not produced for sale, for Turner cared little whether or not it suited the taste of his patrons, but he put into it a prodigality of labour which, perhaps, no great artist has ever excelled. By this one does not mean he squandered unnecessary time in the manipulation of his pictures (for he was a swift and sentient craftsman), but that he brought to bear on each production the full resources of his knowledge, technical skill, and imagination, so that no work left his studio until it was as complete as he could make it.

One sees this trait in his character less consistently exemplified in the magnificent collection of his works at the Tate Gallery than in a few well-selected private collections. The Tate Gallery includes many studies and unfinished works, artistically valuable as examples of his methods, but not intended by Turner for public exhibition. These are beautiful suggestions, but not fully realised conceptions. Many of them could scarcely be added to without suffering detriment, and a few open out visions of colour scarcely to be matched in the artist's finished works: yet it may be certain that he would have considered them as adequate examples of his powers. Many of his drawings contained in the two national galleries, though complete in themselves, were not produced by him for pictorial effect, but as memoranda for his engravers to work from. In these one surmises, with good reason, that the coloration was often set down crudely and with exaggerated emphasis in order to afford guidance to the engravers for the effect to be attained in their translations in black and white. Such works, however beautiful in themselves, afford little clue to Turner's highest conceptions of water-colour art. To gain a true idea of these conceptions one must study his best drawings produced during his best periods wholly for pictorial purposes.

As has already been mentioned in a previous article on Sir Joseph Beecham's collection, he is the fortunate possessor of a series of Turner drawings which show the great landscape artist at his best. They number a dozen, and, though illustrating only one or two phases of Turner's art, their individual importance, fine quality, and wonderful state of

preservation constitute them a collection of almost unique importance.

These works were all painted subsequent to Turner's visit to Italy in 1819, when his sight of the sun-bathed South developed in him that wonderful vision for transcendental colour which elevated him above the greatest of his predecessors. Previous to this he had been occupied in mastering and developing the methods of the latter, until he considered that he had learnt everything they could teach him. The accomplishment of this self-imposed task he signalled by the production, in 1815, of *Dido building Carthage*, which he left with his *Sun rising in the Mist*, painted in 1807, to be hung with the Claudes in the National Gallery as a proof of his successful rivalry to that artist, whom he considered as the greatest of his rivals.

Midway between the painting of these two pictures comes the two *Walton Bridges* of 1811. One of these, already illustrated in THE CONNOISSEUR, is the solitary example of Turner's oil-painting in Sir Joseph's collection. One of the four works selected to represent the artist at the International Fine Arts Exhibition at Rome in 1911, it finely exemplifies those representations of English pastoral scenery which formed the main theme of his endeavours about the close of the first decade of the nineteenth century. It is executed in the browns, greys, and greens largely employed by him at this period, and, though painted with a certain austerity of coloration, is wonderfully luminous in tone. It may be questioned, indeed, whether Turner ever realised the effect of English sunlight better than in this picture: it suffuses the canvas from end to end, so that not a particle of shadow but is warmed by it, yet not a single light is exaggerated in strength. The prevailing sentiment of the work is one of joyous tranquillity, a feeling that is helped by the breadth and dignity of the composition.

Works of this character enable one to realise the hold that Turner attained on contemporary opinion at this period of his career. Until the Italian journey led him to venture his reputation by employing schemes of colour for which no warrant existed in previous art, he was practically immune from criticism. The early twenties, when for the first time he began to employ his full colour orchestration, saw the beginning of the dead-set against his work which for some time during the thirties was to leave him without a single defender among contemporary art critics. This later period was that of his most majestic triumphs and of some magnificent failures. But these failures hardly occur among his water-colours. Great as was Turner in oil, he showed more consistent



Figure 1. A long boat (sampan) carrying a large quantity of goods and passengers.



ALFASH

ED. J. M. W. LONN, L.A.



ED. J. M. W. LONN, L.A.



VIEW OF THE RIVER

AT THE FALLS



CONSTITUTIONAL

BY W. M. ALLEN, JR., F.A., 1842

technical mastery in the sister medium. In the former one may find him essaying effects not attainable; in the latter his aims are always justified by his best.

The dozen examples in Sir Joseph Beecham's collection belong to those years when he had attained financial security, and before his desire to explore the extraordinary outlines of art led him towards the goal which he found to undertake virtually impossible of achievement in paint. The works embody themes connected with France, Italy, and Switzerland—countries with which Turner's art is most closely

In a certain sense all the drawings are impressionistic. In none of them is there any attempt to *impose* a definite type of scene on the viewer, whereas in the earlier examples Turner is anxious to embody the *essence* of a definite scene, the one which he would have seen from the spot where he stood, and which he would have painted in oil. The drawings are, in fact, the direct impressions of colour, tone, and atmosphere. The *Sketch of the Great Hall of the House of Commons* (Fig. 10) is a study of the interior of the House of Commons, the scene of the famous debate on the 12th of May 1848, when the House voted to suspend the Habeas Corpus Act. It was painted in 1851, the year of the artist's death. This work has passed through two notable collections, for it

figured in the C. S. Bale sale of 1881 and the sensational Stephen G. Holland sale of 1908. It was painted before the Italian visit of 1819, and is marked by the cool, luminous, and sedate colouring which distinguished his best work at this epoch. The dominant notes are furnished by the blue-green of the sea, the yellows of the cliffs, and the blue and grey of the sky. The dexterity of the handling is marvellous, for whilst all the detail, even of the distant objects, is set down with minute particularity, the breadth of the whole is in no manner impaired.

The *Folkstone*—coastguards surprising smugglers—engraved by R. Wallis in 1826, belongs to a slightly later date, and shows much the same range of colour. In this the deepest tone of the picture is afforded by the dark blues of the coastguards' uniforms, which are rendered stronger by being immediately contrasted against the highest lights in the work. This contrast of blue and white is repeated in the colours of the sky and clouds and the foam-flecked sea, whilst the yellow of the sands affords an adequate foil. In the *Saltash* of 1825, the dominant note of the colour-harmony is afforded by the red coats of the soldiers. These are led up to by the lustrous browns of the boats, and the brown and red reflections on the water, which are carried off by the warm blue



LA SERRA DE L'ESTRELLA

LA SERRA DE L'ESTRELLA



W. C. L. D.

W. M. W. DUNN, L.A.



W. C. L. D.

W. M. W. DUNN, L.A.



VIEW OF THE BUILDING

IN THE DISTANCE

of the distance. This drawing, which was engraved by W. R. Smith in 1827 for the "England and Wales" series, like the *Hastings*, passed through the Sydney Holland collection.

One of the finest of the English drawings is the poetical view of Windsor Castle (engraved by W. Miller in 1831). It must be remembered that the drawing represents the castle not as it is to-day, but as it was before the additions initiated by George IV. had been carried out, and when the Round Tower was by no means so prominent or picturesque a feature as it is to-day. Turner has invested the stately pile with an atmosphere of mystery and romance. It rises above the shining river like a fairy structure, its towers and battlements suffused in tender blue-grey shadow silhouetted by the refulgent splendours of the sky. The clump of trees in the left centre of the work—the most positive darks in the picture—serves at once to direct the eye to the castle, and to throw the latter back, so that, prominent as it is, it appears divided from the spectator by a deep vista of sun-suffused atmosphere. This glowing water-colour was among the most beautiful of the drawings shown at the Turner exhibition at the Guildhall in 1899, at which time it formed an item in the collection of the Hon. W. F. D. Smith, M.P.

Another work which comes from the same collection is *Ludlow Castle*. In this, again, the stately pile of the building dominates the drawing, and the colour-harmony, though less brilliant and refulgent than in the *Windsor Castle*, has many of its characteristics. In this, however, the positions of the castle and the sky are reversed. The deep blue of the latter reflected on the tranquil surface of the river provides the cool tones of the work, and is set off by the warmer hues of the stone-work and landscape. R. Wallis engraved this work in 1831 for the *Picturesque Views of England and Wales*. Another example, reproduced in the same series, is *Haverley*, which was translated by the same engraver in the same year. Here, too, we have a negative transcript of English scenery, which, though almost destitute of literal topographical accuracy, renders the greater truths, feeling, atmosphere, and colour with the same essential exactitude. It is a drawing that leads toward the deeper emotions of life.

It is this grasp of the essentials, combined with his unique imaginative qualities, which distinguishes Turner from almost all other landscape artists. His art is not that of a man who has been trained to look based on the mother earth. Take, for instance, the local colour which he sets down in his works. We may think it transfigured and unnatural, yet it is so essentially true to nature that one is never in doubt

of the nationality of the scenes he represents. The fine *Saumur* in Sir Joseph Beecham's collection is conceived in much the same tonal orchestration as some of his English effects, yet there is a subtle difference in feeling and atmosphere, so that even a casual spectator would realise that it represents a scene in another country. In this drawing there is little actual sunlight, what warmth of colour there is being afforded by the yellows, reds, and whites of the objects in the foreground—the striped awning of the barge, the straw and pottery littering the quay, and the multi-coloured garments of the various figures. These light up the work, and serve to emphasise the exquisite tenderness of the blue-grey sky and river vista. Like the two last-mentioned works, this drawing, which was formerly in the collection of the Hon. W. F. D. Smith, was translated by the graver of R. Wallis in 1831.

Another drawing, also coming from the collection of the Hon. W. F. D. Smith, is the glowing *Florence from the San Miniato*, engraved by E. Goodall in 1828, a superb piece of refulgent coloration.

More resonant in tone, but not nearly so delicate, is the work (from the Holland collection) which was exhibited at the Royal Academy of 1829 under the long-winded title of *Messieurs les voyageurs a leur retour from Italy (par la diligence) in a snowdrift upon Mount Turrar, 22nd of January, 1829*. In this one has a characteristic piece of autobiography. The scene is an actual experience of the artist, then in his fifty-fourth year. While other passengers cowered over the fires, or strove to keep themselves warm by straining at the wheels of the belated diligence, Turner, impervious to the cold or perils of the journey, was, no doubt, busily engaged in sketching the scene, much in the same manner as, years later, he sketched a storm while lashed to the mast of a vessel momentarily in danger of foundering. The cold moonlight, backed by the deep blue of the sky and falling on the white expanse of snow, is finely accentuated by the ruddy glow of the fire, a second blaze some distance ahead serving to mark the perilous road by which the travellers must proceed.

Another Swiss scene is the beautiful *Constance*, painted thirteen years later—one of the finest and most audacious colour-harmonies ever produced by this great adventurer in art. The time is just before the dawn, the first rays of which are issuing from behind the bank of blue clouds which hover over the horizon. Below them are the bridge and buildings in a deeper tone of the same colour, while in the foreground is the gleaming surface of the lake. There are other daring touches of colour—green reflections on the left, and here and there in the foreground



FLORENCE FROM THE SAN MINATO

BY J. M. W. TURNER, R.A.

touches of red — which all tend to heighten the splendour of the harmony. It is a purely impressionistic effect, in which the artist has sacrificed all considerations of topography to realise a transcendental vision of colour. To the same phase of Turner's art belong the two Venetian scenes, *Venice, with the Dogana and St. Giorgio*, and *The Grand Canal*—golden visions of refulgent sunlight. The former is delicate and ethereal, the tints lightly touched upon the paper, yet palpitating all through with ambient light, and exquisitely beautiful in its feeling for atmosphere and its subtle arrangement of line. *The Grand Canal*, somewhat stronger in tone, is equally beautiful. In both these effects yellow is the predominant colour, its splendour being heightened by the reds which mark the outlines of the buildings, and contrasted by the tender greens and blues in sky and water. In a sense these marvellous impressionistic visions represent the consummation of Turner's art, and yet one can hardly say that they are more beautiful than some of the other works described. They belong to another order, but not necessarily to a higher one.

Comparing them with the earlier Italian work in Sir Joseph Beecham's collection—the *Florence from the San Miniato*, and the *View of the Arno*—

the same general colour-scheme dominates all three examples. The prevailing colour is gold warmed by red, and set off by blue and green. In the *Florence*, however, the cooler colours are far more strongly emphasised. Turner had been able to dispense with the deep blacks and browns used by earlier water-colour painters to give value to their high lights, but he was still obliged to substitute for them masses of deep green or blue. The resonant green of the tall poplar in the foreground, echoed in the tones of the more distant trees, provides an adequate foil to the golden splendour of the sky. The latter is only very imperfectly suggested in the illustration, for photography, if excellent in translating chiaroscuro into black and white, fails in discriminating between light tones of different colours. Thus the afternoon sun, which appears in the original drawing like a ball of white-hot fire, above and a little to the left of the central buildings, is represented in the reproduction, and the yellow and orange of the central heavens is not sufficiently distinguished from the soft blues into which they merge at the sides.

The reproduction of *Venice, with the Dogana and St. Giorgio*, is equally imperfect: but the illustrations



FIG. 1. AFTER THE DOGA V AND THE GEDIGIO.

FIG. 2. M. W. TURNER, P.A.

Turner's methods in the two works. In the *Fig. 1* the detail of the well-defined detail shown in the *Fig. 2*. Turner is content to suggest rather than picture, and he is concerned in giving a picture of a scene than in the realisation of reticent and the *Fig. 2* in my shadow. Such details as he introduces—the gondola and the landing-place in the *Fig. 2*—are the result of his own hand, so that every inch of the paper glows with light and

brilliance. It is from this phase of Turner's art that much of the best of modern impressionism has arisen, but whereas he arrived at it by slow degrees, exploring every step of the way, the modern painters have too often tried to take short cuts. The simplicity of Turner's later methods is the fruit of consummate knowledge: that of the more advanced of our modern school would seem largely the outcome of ignorance and a desire to avoid work.



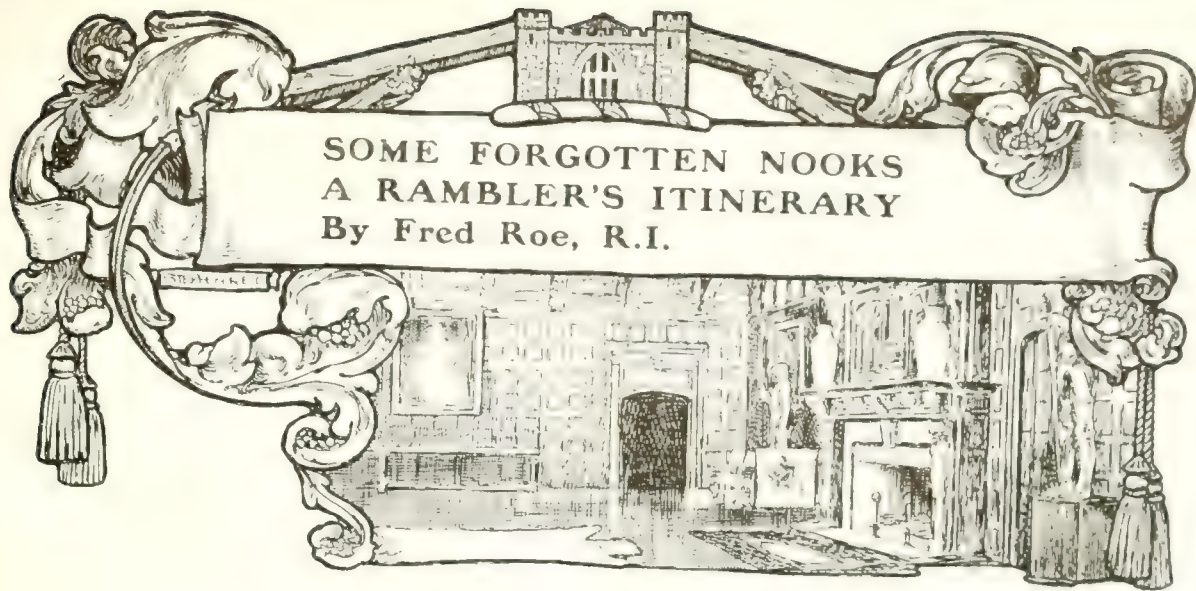
PORTRAITS OF MRS. J. S. GAYLEY AND CHILDREN
 FROM THE COLLECTION OF THE MRS. J. S. GAYLEY



THE GAYLEY COLLECTION

THE GAYLEY COLLECTION

THE GAYLEY COLLECTION



Almost within the shadow of the great metropolis, and indeed sometimes enveloped by it, may be found relics of the countrified England which was known to our forefathers. In spite of the march of vandalism and the utilitarian jerrybuilder, some old-world buildings seem to fall behind their younger fellows and, stranded in backwaters as it were, to be forgotten. All Londoners are familiar with the warped gables of Staple Inn, but it is to the elect that such survivals chiefly appeal.

To find a typical specimen of a "black and white" early century country inn, one has to go no farther than Chiswick, where the Burlington Arms, replete with half-timbering, still raises its modest sign. It is

almost startling to come upon this structure, embedded as it is in ugly streets with all the gritty London flavour upon them, and in close proximity to Thorneycroft's wharf. The interior still preserves its atmosphere of the old coaching days, though the Burlington Arms could never have been a posting house, standing as it does on the high-road to nowhere. Some moulded beams, characteristic of the period in which the house was built, deserve the attention of the antiquary.

Middlesex still contains not a few of these delightful surprises in the shape of old houses, though they are mostly to be met with in cul-de-sacs and odd corners, accidents of locality which have saved their





...the explanation. Harmondsworth, near
Horslow, in case in point, being a village which,
owing to its peculiar position, most pedestrians, as
well as motorists, avoid. The Tudor House in our
illustration, with its carved beams and picture in
panel, is as good a specimen of ancient
domestic architecture as can be seen in the wilds
of Wiltshire or Wiltshire. It was formerly a
farmhouse and one habitation, but, like many other
old dwellings, is now cut up into tenements. There
are some delightfully picturesque cottages in Har-
mondsworth, but they are mainly of the thatched
type. The house in wood possesses other anti-
quarian features of great interest, which we hope to deal
with in a future volume.

Colnbrook, just over the Bucks. border, is also
replete with timber houses of a bygone type, but is
better known than the isolated village just spoken of.

To those who seek a typical smuggling village, I
should recommend a visit to the old town of Leigh,
in Essex, and that as soon as may be, for the
railway, which has already swallowed up a fair por-
tion of the old High Street, is now threatening to
demolish the Jacobean cottages. Some of these still
retain very good interior woodwork, though rather
damaged.

The local idea of antiquity is something terrible.
Seventeenth-century cottages of a perfectly ordinary
type are treated as objects of historical interest.

old, whilst the age of a large open fireplace in the
Hoy Inn at Bentfleet, near by, was stated to be ten
hundred and fifty years!

Very pleasant is Leigh, with its old cottages, their
foundations washed by the rising tide and their roofs
covered with creeping plants. A few of the inhabi-
tants still bear the names bequeathed to them by
their Dutch ancestors, who drained Canvey Island,
across the creek, which was afterwards ravaged by
De Ruyter, when he sailed his fleet up the Thames
to Gravesend.

There is much to see in the Rochford Hundred of
Essex besides Leigh and Canvey. There is the
famous castle on the heights at Hadleigh, which
was built by Hubert de Burgh, restored by Edward
III., and dismantled in 1551. One imagines that
the former inhabitants had a taste for oysters, judging
by the quantities of old shells which occur. The
view from the castle, which comprises Canvey Island,
the estuary of the Thames, and the Kentish shores,
is compared by some with certain of the most cele-
brated "sights" on the Continent. In the burial-
ground attached to the Norman church, with its
apsidal end, lies buried "Cunning Murrell," a local
wise man and witch-finder, who flourished during the
first half of the nineteenth century. Arthur Morrison,
the well-known author, has laid the scene of his
finest works in this locality.

Not far from Leigh there still remain some vestiges



East Gate, Colchester



West Gate, Colchester



Back of the Mountain Inn
 July 1909

Fred F. Joe
 Sept. 1909



1127 Roe - 11

Victoria & Albert Museum
No. 1127
1127

From the ruins of the
Abbey of St. Mary de
St. Mary de
St. Mary de



of the village of Prittlewell. A local "improvement" society is compassing the destruction of several good Jacobean houses in order to expose an interesting portion of the parish church. It was during the demolition of the old Blue Boar Inn, standing at the intersection of the cross-roads, that a magnificent fifteenth-century chimney-piece was discovered. This relief, which presents features of the highest artistic value, is now in the Victoria and Albert Museum, but the mural paintings which formerly decorated the brickwork are, unfortunately, fading under exposure to the air. The picturesque ruins of the old Blue Boar represents probably almost the last portion of

The churches of the Rochford Hundred are, in the main, bare and devoid of interest, most, if not all, of the same date. One of the few exceptions is Shopland Church, of which the exterior is a fine example of the fifteenth-century porch, with its niches and windows, which forms a most complete example of the architecture of that period. This church, which retains its old high altar, is now in the possession of a fine brass bearing the figure of Edward III., fully armed.

Some of the churches of the hundred contain a treasure which their general appearance does not warrant. For instance, at Rayleigh, where the

church looks clean and over-restored, there remains the "dug-out" coffer of which we give an illustration. Fashioned as it is out of a single block of wood, and with no very apparent features to catch the eye, the embryo connoisseur might possibly be inclined to give a too early date to this piece. The eye of the expert, however, can detect in the fashion of the lock-plates indications of a period probably not earlier than the fifteenth century.

Colchester possesses some exceptional specimens of domestic architecture from the fifteenth century onwards. In West Stockwell Street there is a fine specimen of a fifteenth-century house which still retains a beautiful window of contemporary date. The upper story of the building is supported by slender pillars, the caps ornamented with angels bearing shields, the latter having evidently suffered at the hands of the Puritans after the fall of the city in 1648. Until quite recently this house contained a run of linen panelling of the finest kind.

Not far from the above stands the ruined tower of St. Martin's Church, which, together with the fine Norman priory of St. Botolph and other buildings, came under the fire of Fairfax's cannon during the siege, and has never been restored from that date to this. The curious impression of a prevailing red tint is communicated to the observer of the churches of Colchester. This is due to the large quantities of Roman bricks which were used in their construction.

In the suburban quarter of Colchester known as



the East Bay, there stands a quaint inn bearing the sign of the Rose and Crown. This house may have formed part of the Parliamentary garrison during the siege of 1648, and probably witnessed some of the brilliant sorties made by the besieged Royalists in the town.

The gate-house of the historic mansion of Rye House, with its conglomeration of genuine antiques and showman's rubbish, is well known, but the remains of its isolated and more splendid archetype, Nether Hall, lies too far off the beaten track to entice many visitors. In a very secluded corner of the parish of Roydon, on the Hertford border of Essex, enough survives of Nether Hall to testify to its departed magnificence. The residence was built as a seat for the Colt family, who settled here during the fifteenth century, but the gate-house, which dates from the reign of Henry VII., is all that remains of the ancestral mansion. This sole remaining portion, in certain details, bears so strong a resemblance to Rye House that I am strongly tempted to believe that the two buildings were designed by the same hand. In this part of the Eastern Counties it appears to have been the custom during the latter part of the fifteenth century to build only the gate-house (a survival of the more ancient barbican) in an impenetrable fashion, trusting to the security afforded by the moat for protection to the domestic portion of the building, which was mainly constructed of timber and plaster. An engraving is extant showing Rye House

in all its completeness, but, alas, the timber portions of both Nether Hall and Rye House have now vanished, and it is only owing to the excellence and strength of the brickwork that their respective gate-houses have not also shared the same fate. In 1773 an attempt was made to pull down Nether Hall gate-house, at the time of the demolition of the ancient dwelling of the Colts, but, like at Colchester Castle, the vandal endeavour proved so costly that it was abandoned, and the gaunt towers, with their eyeless sockets of windows, still look out over what is a particularly fertile and well-wooded slope rising up from the Essex marshlands. The brickwork is of a peculiarly brilliant red, embellished with geometrical patterns, and the summit of the building is finished with a series of cusped machicolations, while a course of similar character appears on the lowest story. It is probable that some of the crumbling antiquities in the museum at Rye House were removed from this deserted mansion. The Colts, the former possessors, are now gone, but their rebus, a colt's head, with other significant devices, may still be seen by the curious who venture aloft in the ruined structure.

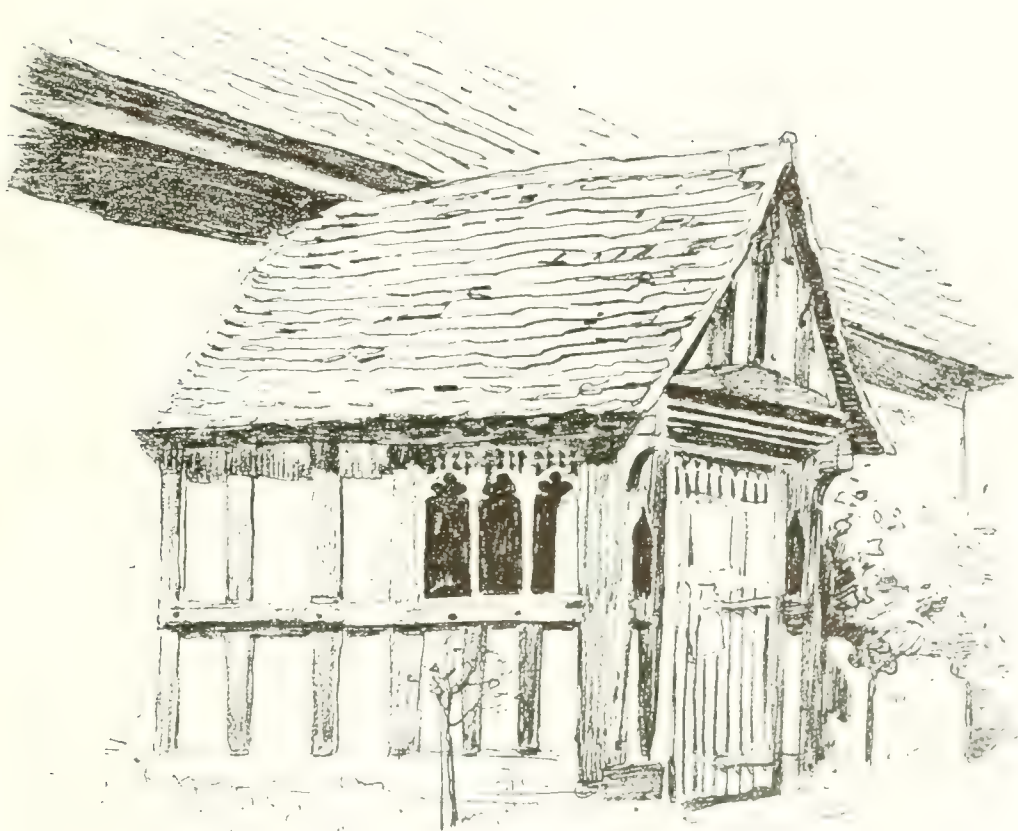
To close our brief itinerary, we will take two representative examples of seventeenth-century domestic architecture. The first of these is a house in Queen Street, Great Yarmouth, Norfolk, which has on its façade the date 1659, and formerly bore the sign of the Golden Anchor Inn.

The other, the Fountain Inn, Deal, Kent, is a typical



Fifteenth
Century
House.
No. 10
St. James
St.

London, Eng.
1891



Front View.

1890



the building is built with the wooden galleries overlooking the river. But at present the prevailing craze seems to be for the cottage, and as these are not always obtainable, it was thought that the presentment of a few examples still standing within easy reach of the city might be desirable. In measured drawings the aim

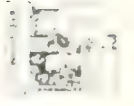
of the architect often seems to be that of representing the timbered structures as they should be, rather than as they are. In the illustrations to this article, however, it has been the especial care of the artist to depict the buildings as they actually exist at present, and to trust to the eye rather than to the imagination.

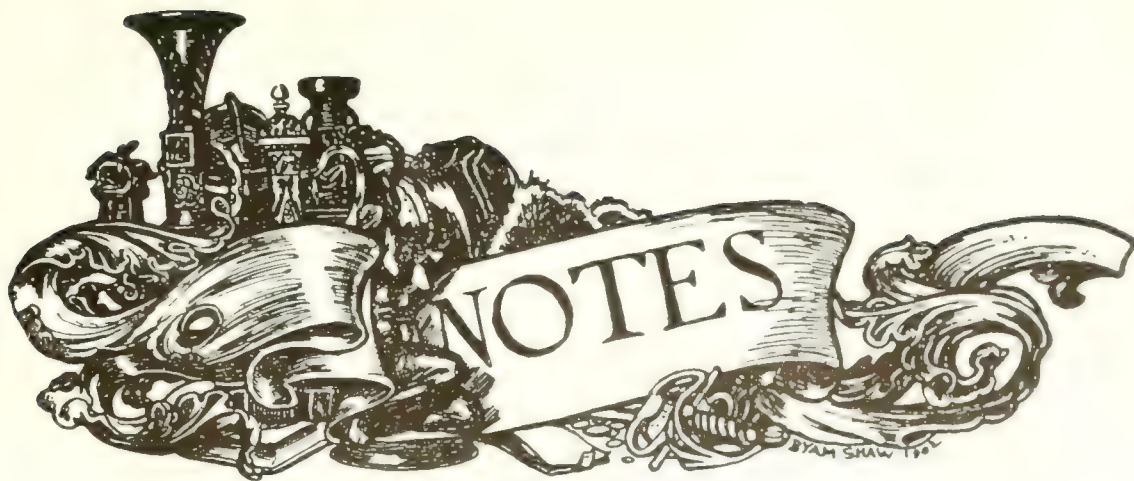


THE ARCHITECTURE OF THE MIDDLE AGES IN ENGLAND
BY J. H. STODOLSKY, F.R.S.E., F.R.I.B.S., F.R.A.S.



LE GÉNÉRAL D'ALBISCHREFF, DE LA VÉZÈRE (CÔTE SUD)
 (CÔTÉ NORD)
 (D'après une photographie de M. de la Vézère, 1870)





It was Victor Hugo's imagery that depicted, in the *Les Femmes d'Alger*, a little Spanish Infanta standing

The Armada Medal

beside a fountain in the Escorial gardens, her face buried in the depths of a rose whose calices matched her cheeks, and as she toyed with the flower the breeze of evening loosened its petals. One by one they fell into the basin, where the wind-tossed waters carried them hither and thither like disabled hulks. "What does it mean?" asked the child, wondering that the bare stalk was all that remained of her flower. "Madame," answered the duenna, "to princes belong all that is on earth, save only the

wind." This mighty factor helped England in her need, and, like the rose-leaves amidst the waves, so a few disabled hulks were all that remained of that invincible Armada, with her 120 galleons, her 30,000 men, and the flower of the Spanish nobility.

The large silver medal here shown was struck to commemorate the event. A picture of Queen Elizabeth, resplendent in ruff and jewels, occupies one side, and on the reverse is the representation of a ship surrounded by a stormy sea and sky. This rare specimen is now in the possession of W. R. Parker-Jervis, Esq., at Meaford, Stone, Staffs. He inherited it from his aunt, Lady Forester, who left it with the



...the as

... .. by Sir Henry from Mrs. Dowry The to Lord the battle of the 1758. at there is a description of this medal saying it was given to the admirals and commanders in the engagement, and worn as a badge. There is no picture of this medal in the book, but in an engraving of another medal of older date there is precisely the same border as on this one. There is no shadow on the face of Elizabeth in a portrait left by her at Woburn, or in the picture on the that she disapproved of a shadow being cast upon her."

It is comforting to know that here and there, perhaps objects of historical interest. A Dauphin's Mace as a owned and retained by English families. The ubiquitous American collector has the discovery of the superbly wrought and chased Dauphin's mace illustrated brought a gasp of

This unique piece descended to its present owner, Miss Ida Lees, from her great-grandfather, Sir James Caldwell, G.C.B., who lived for many years, after leaving the army, in the Place Vendôme, about 1830.

The early part of last century, by the way, formed a halcyon period for collectors and dealers alike: few knew the value of any object of art, and fewer cared.

Obviously this "royal bauble" had formed part of the loot during the Reign of Terror, and, like many other possessions of the French aristocracy, had been hawked about the streets of Paris, and sold to the first bidder—and a foreigner at that! The total length of the mace is about 22 inches, though the photograph gives the appearance of greater length; its weight is 7 lbs. 9 oz. The wings of the mace are formed of dolphins, tail to tail—the Dauphins' insignia from time immemorial. The apex of the

The metal proves to be a particularly hard bronze, brought by age to a deep tone. The ornamentation of the handle forms a pleasing roughness to the grip,

tapering very slightly from foot to head, and divided into three sections.

Several other unique pieces were acquired by Sir James Caldwell in France during his residence, including a superb two-handed, broad-bladed sword. These have descended, like the mace, to Miss Ida Lees, who lives a retired life in Sussex.

In this age of the potter, when recently public attention has been drawn to

The Age of the Potter

Staffordshire, London must not be overlooked, for Southwark can boast of a worthy potter

in George Tinworth, who for nearly fifty years was modeller and sculptor at the Royal Lambeth Potteries, where, encouraged by Sir Henry Doulton, he fathered works of art which made him famous. Dr. Edmund Gosse recently unveiled in the Cuming Museum, Walworth Road, an excellent specimen of his work in the form of a panel wrought in terra-cotta, the figures in full relief, its subject being, *The Jews making Bricks in Egypt*. Tinworth created the reredos in York Minster, and produced the *Descent from the Cross*, which work Dr. Gosse believes to be in Edinburgh. The beautiful workmanship in the Guards' Chapel at Wellington Barracks also stands to the credit of Tinworth.

A COMMITTEE of eminent men, including Sir Edward Poynter, P.R.A., has been formed for

Memorial to Alma-Tadema

the purpose of honouring the memory of the late Sir Lawrence Alma-Tadema, R.A., O.M. The

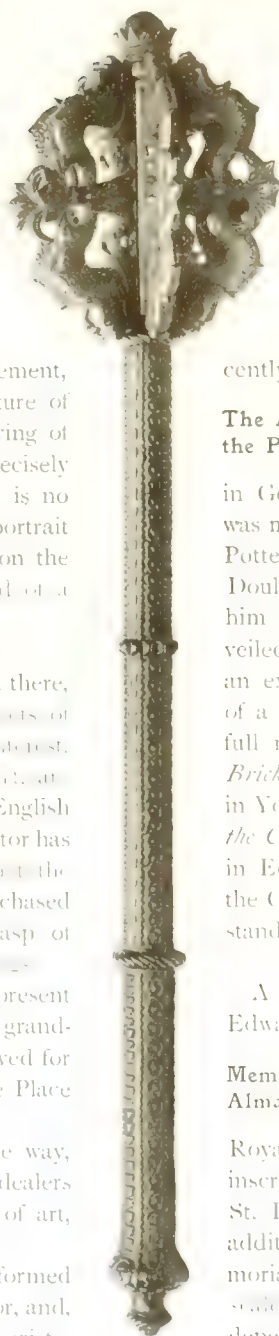
Royal Academy has undertaken to provide the inscribed slab to be placed on his grave in St. Paul's Cathedral. It is proposed that, in addition to this, there should be a public memorial in the form of a bust of the artist. The scale and character of this memorial would depend on the subscriptions received.

AFTER over forty years spent in the service of the British Museum, Mr. A. W. K. Miller, Keeper

Retirement from the British Museum

of Printed Books, recently retired.

Mr. Miller stated that the most important work on which he had been engaged during his period of service had been the printing of the Museum Catalogue, and one of the most interesting additions the Hain Bequest.



A DAUPHIN'S MACE

Wagner Relic

A WAGNER relic sold recently for £17. It took the form of a grey felt hat, the last worn by him when in Italy, and left by him to Signor Conte Alberti, as authenticated in a notarial document.

Frank Brangwyn

M^r. FRANK BRANGWYN, the President of the Royal Society of British Artists, recently completed a picture fifty feet long of King John signing the Magna Charta. He is now engaged in painting eight large canvases for one of the Courts of Honour at the Panama Exhibition at San Francisco. The subjects chosen are the four elements.

BEAUCHAMPEL'S ART OF PLATE has just come into possession of one of the most beautiful existing examples of a mediæval English craftsman's work, the silver-gilt covered bowl formerly at Studley Royal Church, near Ripon. Mr. Harvey Hadden, the donor of this splendid gift to the nation, has for some time past shown his interest in the building up of a worthy representation of English silversmiths' work in the museum, and by the donation of this superb object he has endowed the collection with an example of which the importance can hardly be over-estimated.

The form, proportions, and decoration of the Studley bowl are alike admirable, and illustrate to the full that instinct for beauty possessed by our English craftsmen of the Gothic period, which to us of a more mechanical age seems inspired. Its most remarkable feature is the chased and engraved decoration with which the surface is covered, consisting of leafy wreaths that form, both on bowl and cover, what has been happily termed "a sort of tree of knowledge."

Its most remarkable feature is the chased and engraved decoration with which the surface is covered, consisting of leafy wreaths that form, both on bowl and cover, what has been happily termed "a sort of tree of knowledge."



THE STUDLEY BOWL

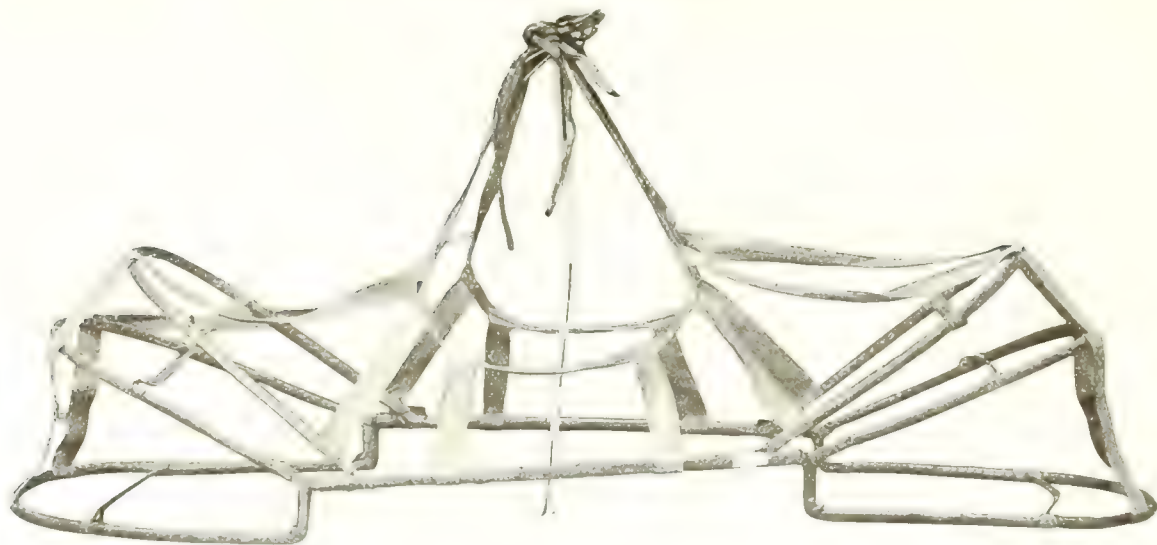
Robert Gaytenby, "unum collok pece argenti cum scriptura A B C in cooperculo" (i.e., a silver bowl with the A B C inscribed on the cover), apparently a bowl of a similar kind. It is clear, from the description of it, that this other Yorkshire bowl was a piece of domestic, and not ecclesiastical, plate, and there is no reason to suggest any different origin for the Studley bowl.

The bowl was examined and discussed four years ago by the Society of Antiquaries, and is fully described and illustrated in Mr. Jackson's *History of English*

A faculty for the sale of the bowl for the sum of £3,000 was granted about a year ago, and at the time was the subject of some discussion. By the decision of the Chancellor of the Diocese, the power to sell was made conditional on the object being acquired for the national collection at the Victoria and Albert Museum, a condition which goes far to meet the claims of objectors, and one which it may be earnestly hoped will be observed as a precedent for any similar case in the future. It remains to be stated that the acquisition of the bowl was rendered possible by the kindness of another friend of the museum, Mr. C. J. Jackson, F.S.A., who with the utmost readiness advanced the sum required during the interval which has elapsed, and by whose

the character of the black-letter alphabet, and of the various contractions

From the character of the design and of the evidence that the bowl dates from the latter part of the fourteenth century, we know that by a will of not more than a few years later, preserved in the will of Robert Morton, Esq., of that city, bequeathed in 1431 to his cousin,



Farthingale of the 16th century

revolution at the outset the proposed now happily accomplished took shape.

Mr. Harvey Hadden's splendid generosity in enriching the national collection with so magnificent an object will be fully appreciated by every lover of English art. Perhaps it is not too much to hope that his stimulating example may be the means of prompting similar action on the part of others who are concerned for the preservation in this country of the still existing relics of old English craftsmanship.

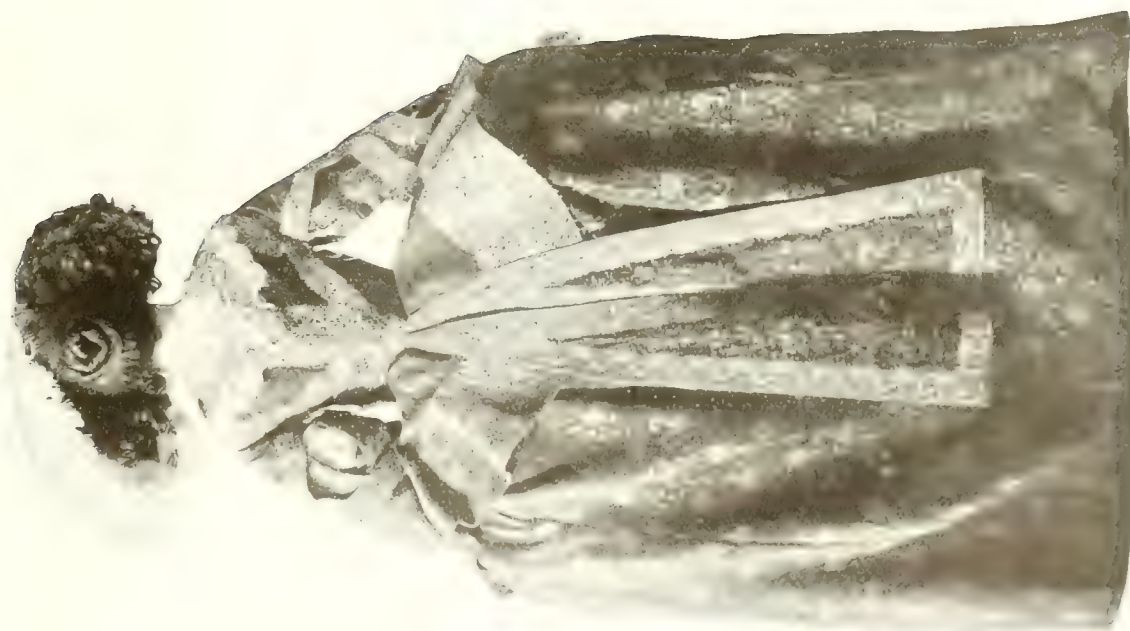
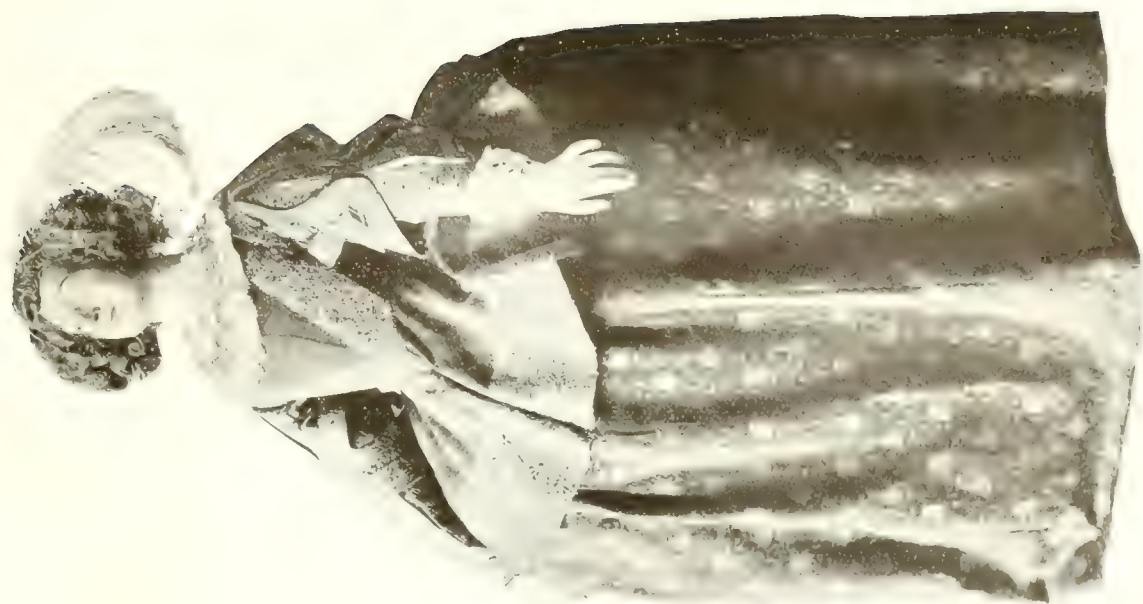
THE pedigree of the farthingale is a long one: its history and the allusions in contemporary literature to the extravagance of its various forms would fill a volume. Called in English *farthingale* or *farthingale*, in French *vertugale* or *vertugade*, it was the progenitor of the *steeple*, *steeple*, and the *steeple*. In its most common it cannot be more aptly described than by quoting the words of the *Connoisseur* in the *Connoisseur*.

writes of the portrait of his great-great-grandmother. She appeared to "stand in a drum wearing her farthingale." This would be one of the "wheel" farthingales in which Queen Elizabeth is attired in some of her best-known portraits. Occasionally the ornamental pleats, radiating from the waist and greatly assisting in its apparent slimness, resembled the spokes of a wheel.

The wearer was first laced at the back into her tight-fitting underbodice or corset, then the farthingale or false hips were tied with ribbons about the waist: over this two or three voluminous linen petticoats or skerls were worn, before the embroidered undergown was put on and the overdress of rich silk or brocade.

The stiffness and formality of these architectural dresses, as they have been called—these structures of velvet, taffeta, and whalebone—are adversely commented upon by Monsieur Quinault: "Lors que les vêtements deviennent de l'architecture ils cessent d'être des vêtements, et alors la mode est absurde, et





THE LITTLE GIRL IN THE HAT AND THE LITTLE GIRL IN THE HAT

and a black one with her all in native and produce des
 robes ensembles et de l'or et de sans gout.

Though Monsieur Quenot did not approve, the
 popularity of the farthingale was undoubted. Worn

in the sixteenth

century, it was

commonly of

gold and silver

and of the

Queen Elizabeth

the farthingale

was of the

height of fashion

during a hun-

ded years, and

even when its

popularity de-

clined it made

its reappearance

in a slightly di-

fferent form with-

in a decade.

Probably it

monstrous mode owed some of its success to the fact
 that it enabled the wearer to make a great display
 with simple, almost mechanical, means. The costliest
 embroideries were displayed to great advantage.

The farthingale was a most imposing effect, and for this
 reason it was invaluable for court dresses. As the

says Davenant in 1630. Rich stuffs set out with the
 farthingale made a most imposing effect, and for this
 reason it was invaluable for court dresses. As the
 costumes of royalty are the model for all whose means
 or credit are sufficient to enable them to imitate, the
 farthingale fashion was slow in waning. Even as late
 as 1621, when the Queen Elizabeth arrived at May 3rd "The
 Queene (Catharine of Braganza) arriv'd with a traine
 of Portuguese ladies in their monstrous fardingales."

Stubbs, in his grumbling gossip, gives us a very fair
 idea of the fashion in his day. "The
 gowns be no less famous than the rest, for some are of
 silk, some of grogram, some of taffeta, some of scarlet,
 and some of fine cloth of ten, twenty, or forty shillings
 the yard (two pounds of the money value of the reign
 of Elizabeth): but if the whole garment be not of silk
 or velvet, then the same must be layed with lace two
 or three fingers broad all over the gown, or else the
 most part: or if it be not so, as lace is not fine enough
 now, then it must be garded with great gards of velvet,
 every gard four or five fingers broad at the least, and
 edged with costly lace. And as these gowns be of
 divers colours, so are they of divers fashions, chang-

ing with the moon, for some be of the new fashion,
 some of the old, some of the middle, some of the

shoulders like cow-tails. Some have sleeves much
 shorter, cut up the arm, drawn out with sundry
 colours, and pointed with silk ribbands, and very
 gallantly tied with love-knots—for so they call them:

some have capes
 reaching down
 to the middle of
 their backs,
 faced with vel-
 vet, or else with
 some fine
 wrought taffeta
 at the least, and
 fringed about
 very bravely,
 and some are
 plumed and crest-
 ed down the
 back wonder-
 fully, with more
 knacks than I
 can express.



IN A FINE COLLECTION OF THE ARTS AND CRAFTS TO THE ARTS AND CRAFTS

In *Satire*, written in 1599, a woman of fashion is
 spoken of as

"Playing with her hands, and what she can
 do with her fingers, and her fingers, and her fingers."

The farthingales illustrated are of bent wood and
 iron respectively, the supports being bound and
 covered with linen. That with the tapes shows at a
 glance how these fashion cages were adjusted.

The beautiful court dress of black brocade shot
 with gold is of Spanish origin of about 1650. It is
 specially interesting as showing exactly the style of
 dress worn by the Infantas of Spain in their numerous
 portraits painted at that time by Velasquez.

The richness of the brocade is greatly enhanced
 by the splendid embroidery, executed entirely in
 gold thread, laid down and sewn on to the material
 itself. Hand-made gold lace of simple pattern is
 worn at the neck, and rich Venetian or Spanish point
 in flax thread is used for the cuffs. The beautiful
 and elaborate sleeves, "cut up the arm," like those
 described above, might well serve as a model in the
 Rue de la Paix to-day. The elaborately dressed
 hair, with large feather ornaments, serves to balance
 the hugely outstanding skirts.

Two interesting gifts, one of which is especially
 valuable, have just been made to the birthplace of
 Dr. Johnson and the Corporation
 Johnson and Breen Relics Museum at Lichfield by the Rev.
 W. J. Houlgate, of Fleetwood,
 Lancashire, a native of the Midland cathedral city.
 One is a large, handsome teapot which formerly

belonged to Dr. Johnson. A Mr. Feary, who was born in 1704, twenty years before Dr. Johnson's death, lived in Bird Street, Lichfield, and the teapot came into his possession about 1794, some ten years after the doctor's death, and was one of his most cherished possessions for



DR. JOHNSON'S TEAPOT.

a period of forty-seven years. In 1841 Miss Page, who had been in Mr. Feary's service for eleven years, was married to Mr. Houlgate, of Lichfield, and Mr. Feary's wedding gifts to his faithful servant included Dr. Johnson's teapot. Mr. Feary died in 1842, at the age of 78 years. On the death of Mr. Houlgate, sen., in 1886, the teapot passed into the possession of his son, the Rev. W. J. Houlgate, so that it has been in the possession of his family for 71 years, and cannot now be less than 130 years old.

Another gift, though not so valuable, is equally interesting. It came into the possession of the Rev. W. J. Houlgate

mother in a most curious fashion. Mrs. Houlgate, sen., happened one day in July, in the year 1844, to be standing at the door of a temperance house kept by her in Bird Street, when a lady passer-by entered into conversation with her. After a few desultory remarks, the lady said, "I see you keep a temperance house. Well, next week I shall be round again in my carriage, and I will then bring you a small article which may be of some little use to you in your business." The following week this promise was

fulfilled. The lady drove up in her carriage and brought Mrs. Houlgate a book, adding, "As you may not know who I am, I shall tell you. I have the interest you to know that I am Lady Byron, the wife of Lord Byron, the poet, from whom I have been separated now for many years. Keep it

for my sake." Wishing Mrs. Houlgate "good-bye," her ladyship then drove away. On the death of Mr. Houlgate, sen., this relic of a troubled life also passed to the Rev. W. J. Houlgate, and it has now been in the possession of his family for the past 68 years.

In the possession of Mrs. Hallett there is a very interesting miniature on ivory of Our Saviour in a small silver frame, measuring $2\frac{1}{2}$ inches long by $1\frac{1}{2}$ inches wide. The painting is by Marie Antoinette on the scaffold to her confessor, the Abbe Edgeworth. It is very

beautifully painted, the work of Correggio, and on the back of the little silver frame are the words —

OPEN THY EYES

AND THOU SHALT SEE

THE

WAS?

ON THE

D. V. W.

© 1844

The translation is not

"There is no pain like
My pain,
But My patience
Will
To your Highness,



THE TEAPOT OF MRS. HALLETT.

Bucks. Lace

The English lace industry during the second half of the nineteenth century and its partial preservation through the efforts of the various lace associations organised by charitable ladies is fairly well understood by most people interested in lace. What is less well understood at the present time is the extent and nature of the revival which is taking place and the practical difficulties connected

therewith. I am speaking now of the Buckinghamshire lace district, which comprises parts of Buckinghamshire, Bedfordshire, Northamptonshire, and Huntingdonshire, though much of what I say may refer also to the Honiton lace district in Devonshire.

There is a considerable body of women throughout the district who have never given up lace-making, and there are a very great number who have taken to lace-making again during the last three or four years, not having worked at it since their girlhood. These latter are considerably astonished at being told that they must make what they call the "old-fashioned

lace," which means the point-ground made by their mothers and grandmothers. Many of them, as children in the lace school.

We now come to the real difficulty of the situation.

First, the difficulty of finding time on their hands have been learning lace-making from their mothers, but not having been trained as young children, they cannot make much headway with the fine close point-ground laces. There are a few brilliant exceptions, but most of them want to do coarse, easily-made laces, and the prices of these are too low to keep them at it. It is impossible for them to learn the old-fashioned lace-making in the old lace schools, because they are obliged to go to the village elementary school. It is impossible to keep the girls at home and teach them lace-making when they leave school, as it will be so long before they can earn enough



FINE POINT-GROUND LACE FROM AN OLD DESIGN

education committees ever consider such a possibility? Is this beautiful art of fine point-ground lace-making to disappear in the interests of very elementary education?

Through a loan sanctioned by the Local Government Board, Exeter has been able to acquire and to set about the restoration of the ancient priory of St. Nicholas. The foundation of the priory has been clearly traced to William the Conqueror, and the present remains are a good example of massive Norman work.

Memorial to Andrew Lang

It has been decided to perpetuate the memory of the distinguished *littérateur*, the late Andrew Lang, by the erection of a tablet and medallion in the Free Library of Selkirk, his native town. This well-known man of letters was a contributor to this publication.



THE FAN IN USE IN THE POINT-GROUND LACE DISTRICT

MR. CECIL DAVIS, chief librarian of Wandsworth Public Library, recently read a paper on "The Brasses of Gloucestershire." He said that these interesting memorials, which numbered under a hundred, and covered a period of about three centuries, were to be found scattered about the county.

Lambeth Palace

THE King and Queen recently dined in the Guard Chamber of Lambeth Palace, whose walls are hung with a collection of portraits of the Archbishops by



PIN-PRICKED PICTURES

THE WORK OF FRENCH PRISONERS

many famous painters. The original roof of the fine apartment, which dates back to 1424, still remains untouched. In Archbishop Laud's time there was sufficient armour there for two hundred men.

THE above illustrations are a pair of pin-pricked pictures, all the work of French prisoners, and are

French Prisoners' Work

formed, for special paper appears to have been used. By "nicking" some of the surface up with a pin, and numerous perforations by the same simple tool, and the introduction of a little judicious colouring, a most charming effect is produced. Much patience and artistic skill must have been exercised in their production. I obtained them at Canterbury, and was informed that they had been made in the city.

MR. THOMAS H. MAWSON, special lecturer in landscape design at Liverpool University, has been

Athens and Improvements

commissioned by the King and Queen of Greece to clear away the hovels and slums which have grown up round the ancient ruins. The work will also include the making of new roads and boulevards, and the laying out of public parks and gardens.

SULGRAVE MANOR, which was the subject of an illustrated article in the July number of *THE CONNOISSEUR*, was recently visited by

the Duke of Teck and a party representing the Board of Management of the Anglo-American Peace Centenary Committee, who lately purchased the ancestral home of George Washington. A thorough inspection of the house was made under the guidance of Mr. Reginald Blomfield, R.A., the architect, who examined the buildings from the archaeological as well as the architectural point of view. It was found that many repairs and extensive alterations were necessary. An earnest appeal for funds for the endowment of the manor is made by Mr. H. S. Perris, Secretary of the American Peace Committee, Central Buildings, Tothill Street, Westminster.

THE law in France, which empowers the Under-Secretary of State for Fine Arts to declare a building

State Protection of Historic Buildings

belonging to a private individual a work of historic and artistic interest, therefore, as under State protection, the owner receiving an indemnity, is first to be applied in regard to the ancient church of Villesalem, in the Vienne. This church is remarkable for its fine stone carving.

DR. HENRY LA FENISH BENTINCK, M.P., who presided at the recent annual meeting of the Peasant Arts Fellowship, a movement which was gaining recognition in all parts of the world, said that their object was to get back for the people the pleasure in their work and the stimulation of mental activities that it had afforded before the growth of unrest, which was the result of turning men into machines.

A LARGE stone discovered in a wall of Grove House, Southsea, proved to have originally formed part of the keystone at the entrance gate of the citadel at Quebec, when it fell into the hands of the British in 1759. The Principal of St. John's College, which Grove House now is, has presented the stone to the Canadian Government. The Mayor of Quebec has gratefully acknowledged the gift.

TWO silver bowls, replicas of a famous bowl dated 1701, in the possession of Earl Spencer, were presented at Northampton to Lady Adelaide Spencer by the women of that town. While at Althorp her ladyship was presented with two more, a gold chalice of the Queen Anne period.

RODIN, the famous sculptor, has offered to France all his works still in his possession, and his collection of Greek, Roman, and Egyptian art, on condition that this museum should be placed in the Hôtel Biron, and that he should be appointed curator of it for life. The Under-Secretary for the Department of Fine Arts announced in the Chamber of Deputies that he would shortly introduce a bill to the Chamber for the formation of a Rodin museum.

THE Royal Academy of Painting and Sculpture, after a long and interesting discussion, has agreed on the principle that for art galleries the wall-space above the pictures should be of very great importance. Neglect of this was illustrated in the Turner room of the Tate Gallery, where the walls above the pictures were bright red. A studio should have a sky-light facing north, and artists would be well advised to make use of the wall-space above the pictures.

A CINERARY urn, the size and contents of which show it to be approximately of the date 1,000 years B.C., has been found at Dedham, Essex. This large earthen vessel has an overhanging rim, and the ornamentation of herring-bone pattern is of excellent workmanship. In an old house at Ayr another discovery has been made, and this find consists of 683 coins, mostly silver, of the Queen Anne period.

THE Marchioness of Londonderry presided at a meeting of the London Council of the Royal Irish Industries Association. Attention was directed to the Paris Arts and Crafts Exhibition, and on Lady Londonderry's motion it was decided to send notices to all the members informing them that examples of Irish handicrafts should be sent to the Imperial Institute for a selection to be made by the Board of Trade Committee of those to be sent to Paris for exhibition at the Louvre.

THE Glasgow Corporation, on the proposal of their Art Galleries Committee, have decided to offer 400 guineas for a painting representing some incident, or the spirit of some epoch, in Scottish history. This was decided after the discussion of the arrangements for celebrating the 600th anniversary of Bannockburn.

MR. W. WOODING STARMER, the authority on bells and bell music, said, in the course of a survey on "Paul's Jacks" before the introduction of chimes, which were in common use by the middle of the fifteenth century, mechanical figures were employed for striking the hours and quarters. Even before 1298 there was a clock at St. Paul's with a set of such figures, known as "Paul's Jacks" in Dekker's day. Jacks were in use some time before the introduction of clock dials. In all probability quarters were first struck on a single bell by an armoured jack, battle-axe in hand, and later on by two jacks on two bells.

At the Royal Institute of British Architects Mr. Reginald Blomfield announced, in the course of his presidential address, that, with reference to the royal gold medal for the current year, the council proposed to submit to H. M. Majesty the name of M. Jean Louis Pascal, member of the Institute of France. The President regretted that the study of old work appeared to attract their students less than it had done, and he warned them of the danger of relying upon draughtsmanship rather than on solid design. One step had been made in the attainment of genuine architecture, and that was that they had learned to think in terms of architecture.

"LEAD was the most characteristic metal in English architecture, a fact which was fully proved by its use for so many and various objects from the twelfth to the end of the eighteenth century," said Mr. Lawrence Weaver, F.S.A., in his lecture on "English Lead-work." Lead was generously used to cover church spires, and the lecturer made many references to Wren's churches. A humbler application of the metal was to be found in rain-water pipe-heads and cisterns, a large number of which had fortunately been preserved, and from fine ornamental details of many a country mansion. Lead garden figures were popular in the eighteenth century.

An Armorial Plate

AMONGST the valuable china contained within Thorpe Hall is a single plate on which are painted the arms of the Willoughbys of Wollaton, in Nottinghamshire. The china is Worcester (Flight & Barr). The border is a rich green, with an edging in gilt. The arms, which are in proper heraldic colours, are:—Quarterly, 1st and 4th, or, fretty, az., for Willoughby of Parham; 2nd and 3rd, or, on two bars, gu., three water bougets, arg., two and one, for Willoughby of Middleton. Crest, the bust of a man, couped at the shoulders, and affronte, ppr., ducally crowned, or. Supporters: Dexter, a pilgrim or grey friar in his habit, ppr., with his beads, cross, etc., and staff in his right hand, arg.; sinister, a savage with club in his exterior hand, wreathed about his temples and middle with laurel, all ppr., each supporter holding a banner, gu., fringed or, ensigned with an owl, arg., gorged with a ducal coronet, collared and chained, gold, the owl being the crest of Willoughby of Middleton. The motto: *Verite Sans Peur*. The coronet is that of Lord Middleton, the representative of the Willoughbys of Wollaton, and who, also in the male line, represents the ancient family of Willoughby de Eresby, whose honours are held by the Earl of Ancaster through female descent.



IN A THORPE HALL

whose conquests Greek art was carried into the Far East.

AN INTERESTING relic of the total destruction by fire of Whitekirk Church, in East Lothian. This is one of the Ancient Church of Scotland and contained some interesting old scriptural books, including a very rare old Bible.

THE picture, *The Halberdier*, by Tiepolo, which was presented to the Royal Institution in 1845, and ultimately passed to the National Gallery. *The Halberdier*, which was for a long time in the possession of the late Lord Blantyre, measures 79 in. by 51½ in. The Edinburgh Gallery authorities are endeavouring to obtain the picture from a M. Brunner, in whose possession it now is.

THE Victorian era can boast of few living men of fame in this age of unrest and modernism, and the world of art has just recorded the death of the cartoonist, Sir John Tenniel, who

century. The spirit of vigour, the loss of the heroic element. The genius of Scopas, dealt with the work of Praxiteles, and next of Lysippus, with whom is associated Alexander the Great through

SIR JOHN TENNIEL. A REMINISCENCE OF THE GREAT GREEK SCULPTOR POLYCLEITUS, THE LAST OF THE GREAT GREEK SCULPTORS.

whom the principle of the great style of Pheidias was made more accessible. Polycleitus's work had something above the figure before him, but not the dignity of Pheidias. The Transition came with the fourth

REYNOLDS'S famous picture of *Mrs. Payne General* *arriving for a visit to her mother*, which has been reproduced in every form and method, has given her a greater posthumous fame than ever she enjoyed in her lifetime. It was painted about the year 1778. The drawing by John Downman, R.A., of the same lady, which is illustrated in our present issue, from the fine translation by Carle Dupont, was painted four or five years later. It is probably the last portrait of the fair sitter, for she died in 1785, at the early age of twenty-seven. She was of American origin, being daughter of Oliver de Lancey, of New York, who lost a large estate through remaining loyal to the English government during the period of the revolution. Philadelphia de Lancey married Stephen Payne, who assumed his mother's name of Galwey on inheriting her estate of Tofts, in Norfolk. The two children represented in the drawing were the only issue of the union. The boy, Charles, who grew up to be a youth of uncommon talents and high promise, joined the army. He died in his nineteenth year, as the result of an unfortunate accident. Returning from a masquerade to his lodgings in Maddox Street, he left his candle burning after retiring to rest. The bed-hangings caught fire, and in endeavouring to extinguish the flames he was so badly burned that he died the next morning, April 19th, 1795. His sister, Charlotte, married John Moseley, Esq. The descriptions of the other plates in the number will be found in different columns; that of *Vue Generale d'Orléans et de la Vézère (Côte Sud)*, from the drawing by Madame Emmeline Forel, in the review of *Voyage au Pays Sulpteurs Romains* in THE CONNOISSEUR BOOK-SHELF, and that of the *Celebrated Carpet from Ardebil* in the review of *Old Persian Carpets*, whilst the portrait of M. Calomne was described on page 107 of our last issue.

THE difficulties which attend endeavours to treat artistically the walls and ceilings of the various chambers in an elegant building are manifold, especially in our days when eugenists and other protagonists of a fine race of men have condemned various forms of home decoration which have been adopted for over a century. The desire of the dweller is for harmonious and delicate colour-schemes, and a form of decoration is demanded which will not engage the use of poisonous substances and germ and dust collecting material, such as wall-paper. Medical and scientific knowledge no longer holds sway among the few, and the masses have made vast studies in education during the last decade; they are beginning to think in medical and scientific terms. One of the results of this

advancement of learning is the general recognition of the harmfulness of wall-paper, its undurability, and its waste of labour. Besides, the treatment of walls, apart from medical reasons, requires judgment and taste to set off particularly the pictures which depend so much on the background against which they hang. This question has only recently been raised in regard to the unsuitable colouring of the walls in one of the public art galleries. The general effect of wall-paper patterns is to diminish space, make rooms look smaller than they are, and not give the light and airy appearance which is so desirable, especially in sleeping apartments. This particular branch of art of house decoration has been solved by Hall's Distemper walls with Hall's Distemper friezes. It is a decoration that enables the sunlight to be let in at will, and furniture and pictures to be removed, because it never fades or changes colour; in fact, it is the most durable of all modern decorations, and is a thorough disinfectant and germ-destroyer. This distemper is made in a wide range of seventy colours, including rich dark as well as light shades. It sets the hardest of any article yet offered, and neither cracks, blisters, nor peels off, and is washable. It is simply applied with a whitewash brush, and dries with a soft velvety finish, which enhances the effect of fine furniture and pictures. Hall's distemper can well be recommended to all householders and comptrollers of both public and private galleries, while the small collector will be wise to use it on the walls of his curio and *objet d'art* room.

MR. F. W. POMEROY, A.R.A., in "A Talk on Sculpture," said that, in studying the different schools of modern sculpture, they could not but be struck by some national characteristics. In the English school, with some brilliant exceptions, there was a want of largeness of style, a lack of fire and vigour, and a poverty of invention. Alfred Stevens was the only man who stood out prominently in the middle of the nineteenth century. But anyone who had watched the course of English sculpture for the past thirty years would come to the conclusion that their progress had been marvellous. In the French school there was a tendency to the capricious, the sensual, and the meretricious. In German sculpture they found power and poetic feeling and largeness of style, but also frequent exaggeration and the want of grace and repose. In the best Italian examples there was much fire and poetry; but they had descended to commercialism in art. The Americans were rapidly coming to the front, and would, no doubt, soon have a fine school of their own.

ON viewing any large collection of curios and objects of art there is always in evidence a particular preference for certain things, whether the collector in question makes a hobby or business of it, and this focus of the attention leads not unfrequently to a sound knowledge of the particular objects. One has to study the collector closely; he has his whims and fancies, and his personality can often be read by the cognoscenti on an occasion when his collection of antiques and curios are placed before them. Mr. A. D. Narramore, of 77, Newman Street, W., has an unique and large collection of *objets d'art*, in which stonework occupies a prominent place. Every one knows the famous Inigo Jones, and his masterpieces at Hampton Court and various mansions in the district. Mr. Narramore possesses a massive stone doorway, beautifully carved, the work of this well-known genius. It came from "The Grove" at Twickenham, a house whose architecture bespeaks the period to which it belongs. Another piece of masonry of old days is a thirteenth-century fireplace which came from the historic castle at Northampton. But the things in Mr. Narramore's large and varied collection of antiques which specially engage attention are the two fine columns which came from Pope's Villa at Twickenham. The capitals are elegantly carved, and reveal the artistic taste of the famous poet. Other items of interest are the large oak carved beams, which are fit to adorn the ceiling of the dining-room of any mansion in the country. Mr. Narramore also has a large collection of Gothic linen-closets, and sturdy doors, and to mention one of interest is a very old door which is said to have come from St. Albans Cathedral. It is a piece of work in which beauty and utility happily commingle. Mr. Narramore, with these requisites and a sound knowledge of domestic architecture of the great ages, undertakes to erect and furnish any chamber with the materials and objects of the period desired.

THE "Constitutional Development of Mediaeval Architecture" was the subject of Mr. Edward S. Prior's lecture to the students of the University of London. He said that so long as they could pilfer columns from Rome, it appeared that builders were content to follow the style of the basilica, with its oblong form, pillars, arch, and apse. The supply failing, not having the mechanical knowledge of the ancients, they began to use concrete, the masons were faced with difficulties. In default of stones big enough to carry the heavy walls

of the Roman style, builders hit on the device of introducing recessed upper arches, a plan that called for an abundance of shafts, the most elaborate outcome of which was the clustered pier of the English style. Durham was one of the earliest vaulted churches, and in the North of England the plan of transforming the wall into a series of arches was found necessary for obtaining light.

MR. J. P. BUSHE-FOX, speaking of the excavations of the Roman city near Wroxeter, said the principal discovery was a temple near Watling Street. Under the corner of the ambulatory they found a pot containing sacrificial bones from the foundation ceremony, such as were met with in Egypt, and, as far as Mr. Bushe-Fox knew, the only well-recorded case of foundation deposit in England. A large number of bronze and ivory objects were discovered, and no fewer than 1,300 nails, some of lead. The temple had probably fallen into disuse by the end of the third century. Among some five hundred coins found, in good condition, was one of silver of Carausius, the like of which was not to be seen in the British Museum.

THE massive iron gates belonging to the old house of Traquair, near Peebles, have never been opened, it is said, since Prince Charles stayed there during his abortive attempt to regain the Crown.

THE dwelling of the Six family, 511, The Heerengracht, close by the corner of the Vyzelstraat, Amsterdam, where is housed the most famous private collection of pictures on the Continent, is doomed, for the Second Chamber has given its assent to the plan for the widening of the thoroughfare, and the Six house is one of the buildings scheduled for demolition. In one of the living-rooms hangs Rembrandt's *Burgomaster Six*. This house is not the one of Rembrandt's *Jan Six*. When his portrait was painted in 1656 he was living near the New Market, and on his removal in 1667 he came into 619, The Heerengracht. Forty years later his second son, Jan, bought No. 495, and this was the family house until the close of the eighteenth century. In 1785 they came to the present building, which was built in the seventeenth century. An owner who purchased the house paid £1,000 for it, a record price up to the time of Amsterdam's boom. The Six's father married Anna Wierck, and his portrait, painted by Rembrandt in 1656, hangs opposite the *Burgomaster Six*. When the new house was erected they added two more portraits, that of the *Deacon Six*, and the *Portrait of a Woman*. The second house belonged to Dr. J. Six, Extra-Mural Professor of Aesthetic and Aesthetics at the University of Amsterdam.



CELEBRATED CARPET FROM ARDEBIL, N.W. PERSIA

DATE 1600 VICTORIA AND ALBERT MUSEUM

From "Old Persian Carpets" by G. R. Jones, 1910, (London: Museum)



NOTES & QUERIES

The Editor invites the assistance of readers of THE CONNOISSEUR who may be able to supply the information required by Correspondents.]

PAINTING NO. 100 ("THE TRIESTE MONEY").

DEAR SIR,—I send herewith a photograph of a painting, *The Trieste Money*, attributed to Titian. The size of the canvas is about 4 ft. 6 in. by 2 ft. 11 in. Can you tell me from the photograph if it is one of Titian's, or, failing this, to what school it might belong? It has been in our family for about one hundred and fifty years, and the history of the picture which has been handed down in my family is that one of our forefathers purchased it from a Huguenot French Count refugee. The picture is unsigned; but from the appearance of the head just showing on the left hand, and the age of the frame—which we know must be at least eighty years old, but in good condition—the canvas must have been cut down to fit the frame. The painting has never been restored, and is therefore quite original in that respect.

Yours sincerely, E. B. TURNER.

ENGRAVING OF COLONEL MACDONELL.

DEAR SIR,—May I ask if the following query is of sufficient interest to find a place in your columns?

I possess a small engraving of a portrait of Colonel Macdonell (or Macdonald), painted by August Kauffmann at Rome in 1830. Can any of your readers tell me where the original is, and by whom it was engraved? The engraving is about 6 in. by 4 in., and shows Colonel Macdonell in full Highland dress, with a deer-hound and a dead stag at his feet.

I shall be most grateful for any information on the subject.

I am, yours faithfully,

MAY L. MACDONELL (Bona).

UNIDENTIFIED PAINTINGS NO. 91 AND 95.

DEAR SIR,—In your February issue, unidentified painting No. 91 is very like the style of Murillo, whilst No. 95 seems to be a Rembrandt.

Yours truly, C. V. RINDER (Vienna).

SILVER-GILT BISHOP'S CROSS (HOLY-NIGHT).

DEAR SIR.—On page 247 of the December issue of THE CONNOISSEUR you give an illustration of a silver-gilt bishop's cross. May I remark that it is not





107 UNIDENTIFIED PORTRAIT

a bishop's cross? It is the Cross of the Order of Christ, instituted by King Denis I. of Portugal in the fourteenth century. This order of knighthood was continued by the kings of Portugal until the establishment of the Republic. Government, and a similar order is still conferred by the House.

I am, dear Sir,
Yours faithfully,
MAJOR E. DE SAN
FRANCISCO.

UNIDENTIFIED
PORTRAIT

NO. 7 AND 10

DEAR SIR,—I am enclosing two photos of paintings of the same subject, and a small round black spot in the picture, and the small round black spots are holes made by moths.

Yours faithfully,
J. M. BARTLETT.



108 UNIDENTIFIED PORTRAIT

UNIDENTIFIED PORTRAIT NO. 100

DEAR SIR,—I am enclosing photo of a portrait of a gentleman. The original painting is very old, with no name, and I do not know who the artist was. Could you assist me in this direction, also is it of much value? Size of painting, 17 in. by 21 in.

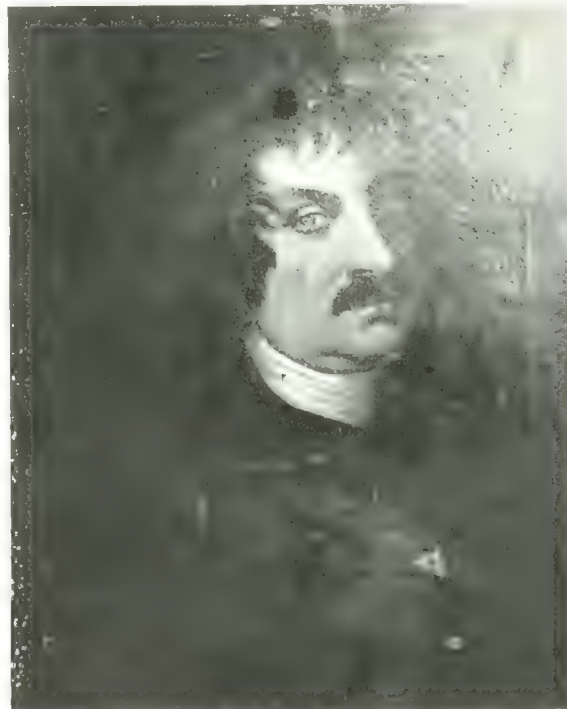
Yours faithfully,

J. M. BARTLETT.

UNIDENTIFIED
PAINTING NO. 110.

SIR,—I enclose a photo of a very old oil-painting on wood. The painting is 22 $\frac{3}{4}$ in. by 17 $\frac{1}{4}$ in. Its name, carved and gilded, is 2 $\frac{1}{4}$ in wide. The white on the photo is gold in the picture, and the small round black spots are holes made by moths.

I wish, if possible, to know if it is original



109 UNIDENTIFIED PORTRAIT

or copy, and who is the painter, and what it really represents.

Hoping to be favoured with an answer,

I remain, Sir, yours truly,

REV. GEORGE PAUL SEABARD, M.A., &c.

UNIDENTIFIED PORTRAIT NO. 101 (MARCH NUMBER).

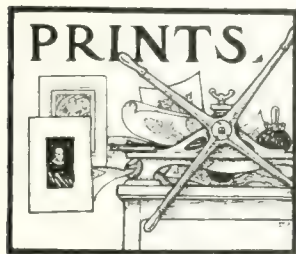
SIR,—The unidentified portrait No. 101 suggests to me the work of Benjamin Robert Haydon, who flourished at the commencement of the nineteenth century. This artist was very fond of *impasto* procured by the free use of a medium into which wax was introduced, and the handling of the portrait now in question, as well as certain mannerisms it possesses, resembles works known to have been produced by Haydon. A certain want of drawing about the back

of the head is often observed in Haydon's portraits, the artist, from defects in his eyesight, being obliged to use powerful glasses, which sometimes distorted his vision. Haydon revelled in large historical works in the "grand style"; but in reality disliked portrait painting, although he could have obtained a lucrative practice among members of parliament if he could have been satisfied to follow that branch of his profession. Among those who interested themselves in his aims were Sir George Beaumont and Mr. Hill, member for Hull. His large painting of *Christ raising Lazarus* was formerly in the National Gallery, but is, I believe, now removed to Plymouth, his native city. His picture of *Punch in May-time* has recently found a place in the Tate Gallery.—Yours faithfully, F. R.



other properties by Messrs. Christie on February 2nd, the *Portrait of Mrs. J. A.*, 10 in. by 39 in., by Reynolds, made £619. Other properties included:—A. Palamedes, *Portrait of a Gentleman seated writing*, on panel, 41 in. by 33½ in., £241 10s.; F. Guardi, *The Dogana*, with gondolas and figures, 4 in. by 6½ in., £152 15s.; W. Hogarth, *Portrait of a Gentleman*, in yellow vest, brown coat and wig, 35 in. by 28½ in., £115 10s.; and N. de Largillière, *Portrait of Prince James Francis Edward Stuart with his sister, Princess Louise Maria Theresa*, standing in a landscape, 75 in. by 56 in., £173.

THE sale of engravings from various sources held by Messrs. Christie on February 2nd was chiefly noteworthy for the high prices which continue to be fetched by eighteenth and nineteenth century colour-prints. The examples in this method included the following:—



A Young Lady Encouraging a Low

Comedian, after Northcote, by W. Ward, £294; *Sophia Western*, after A. Buck, by Roberts and Stadler, £81 18s.; *The Warrior*, after George Morland, by W. Ward, £131 5s.; *Lady Elizabeth Foster*, after Reynolds, by F. Bartolozzi, £131 5s.; and the following "Cries of London," after Wheatley: *Prim-roses*, by Schiavonetti, £92 8s.; *Milk Below, Maids*, by the same, £65 2s.; *Do You want any Matches?* by A. Cardon, £94 10s.; *New Mackerel*, by Schiavonetti, £78 15s.; *Knives, Scissors, and Razors*, by Vendramini, £63; and *Duke Cherries*, by A. Cardon, £71 8s. At the same sale proofs of *Nature—Lady Hamilton*, after Romney, by J. R. Smith, 1st state, and *The Clavering Children*, after and by the same, with the title and inscription in etched letters, made respectively £262 10s. and £283 10s.

At Messrs. Christie's on February 10th modern engravings were chiefly to the fore, and the amounts realised in numerous instances showed a marked advance on the prices at which the plates were originally issued. The following artists' proofs in mezzotint were included:—By H. Scott Bridgwater, *Lady Anne Culling Smith and Children*, after Hoppner, £15 15s.; *The Daughters of Sir Thomas Frankland*, after the same, £21; and *Mrs. Home Drummond*, after Raeburn, £14 14s. By Norman Hirst, *Lady Wrottesley*, after Hoppner, £15 15s.; *The Rutland Children*, after Reynolds, £14 3s. 6d.; *Pinkie*, after

Lawrence, £21; *Miss Linley and her Brother*, after Gainsborough, £21; *The Young Cottager*, after the same, £10 10s.; and *The Patterson Children*, after Raeburn, £12 1s. 6d.; and by J. B. Pierpont, *Countess of Warwick and Children*, after Romney, £21. The following modern artists' proofs in mezzotint were printed in colour:—*Mrs. Sheridan*, by S. E. Wilson, after Gainsborough, £10 10s.; *The Oddey Children*, by H. Macbeth Raeburn, after Hoppner, £12 1s. 6d.; and *The Arkwright Children*, a pair, by L. Busière, after Wright of Derby, £10 10s. Other engravings included the following:—Mezzotints: *La Surprise*, after Dubuffe, proof before any letters, £31; *Miss Bingham*, after Reynolds, artist's proof, £14 14s.; and *The Strawberry Girl*, after the same, £12 12s., all by Samuel Cousins. Line engravings: *The Monarch of the Glen*, after Sir Edwin Landseer, by Tom Landseer, artist's proof, £15 15s.; and *The Horse Fair*, after Rosa Bonheur, by the same, £9 9s. The following were remarque artists' proof-etchings after Meissonier:—*Jena*, 1806, by J. Jacquet, £30 9s.; *Le Guide*, by A. Jacquet, £22 1s.; *Generals in the Snow*, by E. Bolvin, £22; *Piquet*, by A. Boulard, £19 19s.; and *Post-Horses*, by L. Monzies, £19 19s. Original modern etchings included *Santa Maria through the Rigging*, £19 19s.; and *The Bridge of Sighs, Venice*, £39 8s., both by F. Brangwyn; *A Sunset in Ireland*, by Sir F. Seymour Haden, trial proof, £63 10s.; and *The Interior of Burgos Cathedral*, £67 4s., and *The Interior of Toledo Cathedral*, £27 6s., both by Axel Haig.

Engravings of the Early English school formed the bulk of Messrs. Christie's sale on February 17th. Amongst the highest prices realised were the following:—*North Country Mails at the Peacock, Islington*, after J. Pollard, by T. Sutherland, in colours, £23 2s.; *King George III. reviewing the 3rd Dragoon Guards, etc.*, by J. Ward, after Beechey, in colours, £33 12s.; *Mrs. Scott Waring and Children*, by C. Turner, after Russell, £52 10s.; *Cottager and Villager*, by P. W. Tomkins, a pair, printed in colours, £84; *Marian and Colin-Clout and Hobnelia and Luberkin*, after Miss Conyers, by P. W. Tomkins, a pair, printed in colours, £147; and *Miss Farren*, after Lawrence, by F. Bartolozzi, proof before letters, in bistre, £86 2s.

At Messrs. Puttick & Simpson's on January 16th there was included in the sale the remaining portion of the collection formed by the late Dr. Gott. Bishop of Truro. Among the principal items were the following:—*Amelia Elizabeth, Landgravine of Hesse*, mezzotinted by L. von Siegen, 1st state, £231; *Guillaume de Brisacier*, by A. Mason, after Mignard, 1st state, £178 10s.; and *Adrian Van Noort*, original etching by Van Dyck, with the etcher's autograph

and tall margins, £75-128. At the same sale a number of Baxter prints were disposed of, which included *The Opening of Parliament* and *The Coronation of Queen Victoria*, a pair, in the original frames, £110-108.; *James Letter-Box*, £3-38.; *St. Bernard Pass*, £3-38.; and *The Parting Look*, £5-158.

A collection of engravings relating to America, and another of Napoleonic subjects, furnished the larger proportion of the 292 lots dispersed by Messrs. Sotheby on February 9th and 10th. The highest prices were realised by the following:—*View of New York from Brooklyn Heights, 1849*, by Currier, after Palmer, lithograph, in colours, £12; *New York from Heights near Brooklyn, 1828*, by J. Hill, after W. G. Hall, aquatint, in colours, £25; *Panoramic View of New York, 1844*, drawn and engraved by Robert Havell, aquatint, in colours, £32; and *The Ship Builder*, by C. H. Hodges, after Rembrandt, printed in colours, £70.

THE sale of the Plomer Ward heirlooms will be remembered as having furnished what is at present



the highest record ever attained at Christie's for a single piece of silver plate. The piece which brought this maximum was a JAMES I. silver-gilt cup and cover, 20½ in. high, bearing the London hall-mark for

1611, and the maker's mark of "T.V.L." The cup, silver-gilt, of 39 oz. 14 dwt., is one of the most important pieces of the last of an Elizabethan craft extant, being elaborately decorated, and the cover surmounted by the figure of an amazon supporting a shield and a banner. It was presented by the Merchant Taylors' Guild in 1621 to John Plomer, of New Water House, on the occasion of his marriage. After a spirited competition the cup fell to a bid of £4,500, or £300 more than the previous record for a single piece, made by the Conyngham sale. The cover was sold for £118 an ounce. A second important lot was a silver-gilt rosewater ewer and dish, dated seven years later, and having a trefoil as the maker's mark. Like the cup, it was presented by the Merchant Taylors' Guild to the same recipient. The ewer was

of 39 oz. 14 dwt., and the dish of 39 oz. 14 dwt. The pair was sold for £1,100, or £110 an ounce.

chased with figures, rural scenes, etc. The lot made £1,650. The other lots included a number of important pieces by Paul Lamerie, comprising a set of George II. casters, 1734, 7¾ in. and 6 in. high, at 1508 an ounce, £200-128-6d.; a helmet-shaped cream ewer, 1718, at 3108., £127-178-6d.; an oval bread-basket, 13¼ in. long, 1731, at 1758., £145-108-3d.; a George I. plain circular waiter, 8¼ in. diam., 1721, at 2208., £177-28.; a George I. square salver, 11½ in. square, 1721, at 1208., £304-48.; a smaller salver en suite, 10¼ in. square, 1732, at 1558., £215-168-9d.; a George I. plain cup and cover, 12¼ in. high, 1720, at 1108., £410-118-6d.; and a pair of Queen Anne plain table candlesticks, 1709, at 298., £42-128-6d. Other pieces by well-known makers included a pair of George I. plain double sauce-boats, by Paul Crespini, 1723, at 1258., £235-188-9d.; and a William III. monteith, 8¼ in. high, 12½ in. diam., by William Denny, 1701, at 1258., £430-68-3d. The total realised by the 65 lots into which the collection was divided amounted to £10,992.

Though not of the same importance as the foregoing sale, the 149 lots belonging to various owners, chiefly anonymous, dispersed by Messrs. Christie on February 11th, included not a few important pieces, one of which reached well over the four-figure mark. This was an elaborately decorated Elizabethan silver-gilt cup and cover, 10¾ in. high, dated 1582, with maker's mark, three trefoils in shaped shield, which was catalogued as belonging to a French nobleman. It was purchased for £1,300, or at the rate of over £80 an ounce. A large oblong salver, 24 in. by 18½ in., by Paul Lamerie, 1741, realised, at 1208. an ounce, £1,074; a pair of Queen Anne plain tazel, 6½ in. diam., 2¼ in. high, by David Willaume, 1703, at 1158., £141-38-3d.; a pair of George I. ditto, 6 in. diam., 1716, at 1108., £92-188.; a tea-kettle, by Edward Wakelin, 1756, at 308., £100-28-6d.; another by Benjamin Gignac, 1750, at 408., £78-158-6d.; a William III. oval tobacco box, 3½ in. long, by Francis Billingsley, 1698, £54; and a collection of 50 nutmeg graters, chiefly eighteenth century, £115.

ONE or two interesting pieces by Alfred Stevens appeared in the collection of the late John R. Clayton, Esq., dispersed by Messrs. Porcelain, Objects of Art, etc. Christie on January 29th. Of these

there were a French knicker, 10 in. high, designed for Porcelain; a French vase, £73; and a pair of plaster models, 25 in. high, for the figures of *Truth and Liberty* and *Justice and Moderation*.

the Wellington monument at St. Paul's, £33 12s.; whilst a bronze knocker, 11½ in. high, by Harry Bates, brought £31 10s.

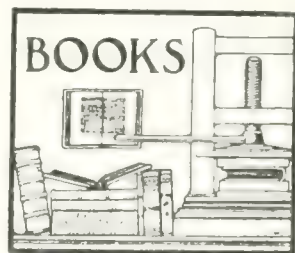
At the same auction rooms on February 3rd, a collection of old English and Chinese porcelain, belonging to an anonymous owner, and other pieces from various sources, were brought under the hammer. The former included an old Worcester vase and cover and pair of beakers, painted with groups of flowers on panels bordered with richly-gilt decoration on mottled dark-blue ground, 13 in. and 9 in. high, £273; and a pair of Chelsea figures of a shepherd and shepherdess, 13 in. high, modelled by Roubilliac, and bearing the impressed "R," £525. Among the other properties were the following:—a Swansea vase and cover, painted with panels of fruit and flowers in colours on turquoise ground, with white borders and handles, the inside of the lid marked in gold, "Swansea, 1817, Baxter pinx.," 10½ in. high, 14 in. wide, £75 12s.; an old Worcester tea service, transfer printed in colours, with landscapes, etc., and marked with the Dresden crossed swords in blue, 29 pieces, £92 8s.; a Kang-He bowl, with floral design in famille-verte on white ground, 11¾ in. diam., £78 15s.; a pair of Dresden figures of cockatoos perched on tree-stumps, 7½ in. high, £220 10s.; a Dresden group of a lady and gentleman, 6¾ in. high, £81 18s.; a pair of Kien-lung figures of storks in gilt and black on rock-work plinths, splashed with colour, 11¼ in. high, £99 15s.; a Chelsea figure of a sportsman, by Roubilliac, stamped "R," 8½ in. high, £46 4s.; a pair of Liverpool mugs, transfer printed in red, with portraits of George III. and Queen Charlotte, by J. Sadler (signed), 6 in. high, £92 8s.; an old Worcester vase and cover, painted with exotic birds, etc., on mottled dark-blue ground, 7½ in. high, £63; a Spode dinner service, in famille-rose taste, 189 pieces, £60 18s.; a pair of Chelsea figures of Hamlet and King Lear, 9¾ in. high, £54 12s.; another pair of a man and a woman holding open baskets, 8 in. high, £68 5s.; and a third pair, of Vauxhall players, 8¼ in. high, £120 15s.; a pair of old Worcester plates, painted with flowers, etc., on dark-blue scale-pattern ground, 9 in. diam., £54 12s.; a cylindrical mug, similarly decorated, 6 in. high, £110; and two Staffordshire Toby-Filpot jugs, 10½ in. high, £65 12s.

The collection of porcelain formed by the late J. E. Reiss, Esq., and sold by Messrs. Christie on February 5th, comprised Chinese, English and Continental pieces, which, though generally of good quality, included few items of exceptional merit. A famille-rose large dish, enamelled with figures and flowers, 9¼ in. diam., Kien-lung, made £152 5s.;

a pair of Longton Hall figures of a lady and gentleman, 8 in. high, £30 15s.; a pair of blue jasper figures by Wedgwood & Bentley, with figures of Hercules in high relief, 7¾ in. by 5¼ in., £32 11s.; and two blue jasper medallion portraits of Pitt and Warren Hastings, each framed with an autograph letter, £136.

Various properties were included in the sale of porcelain, decorative furniture, and tapestry held by the same firm on February 12th. Among the English china, a Chelsea dessert service, decorated with fruit, birds, insects, etc., and mottled dark ground, outlined with gold, 38 pieces, realised £546. Continental porcelain included a pair of Dresden figures of hawks, 11¼ in. high, £126; and a Dresden figure of a harlequin in a stooping attitude, 6 in. high, £110 5s.; and another with a dog, 6½ in. high, £157 10s. A Battersea enamel oblong cabinet, containing three tea-caddies, the whole painted with landscapes, made £115 10s.; four Louis XVI. chairs, and a pair of fauteuils, in gilt, covered with Aubusson tapestry, £483; two Aubusson panels of figure subjects, 6 ft. 6 in. high by 5 ft. 9 in. wide, and 7 ft. high by 4 ft. wide, £892 10s.; an ormolu Louis XVI. clock, by Mignolet, with classical figures, supported on a white marble plinth, 22 in. high, £430; a Chippendale mirror in gilt-work frame, carved with classical figures, etc., 9 ft. high, 4 ft. 6 in. wide, £231; and an English red lacquer cabinet, 7 ft. 6 in. high, 3 ft. 3 in. wide, £252.

PRACTICALLY a week was occupied in the sale of the second portion of the library formed by the late



George Dunn, Esq., of Wooley Hall, near Maidenhead, which

Messrs. Sotheby's on February 2nd, 3rd, 4th, 5th, and 6th, the grand total for the

being £8,268. This

portion was confined to early manuscripts and printed books and old bindings. While a large number of lots attained respectable amounts, there was a dearth of sensational items. Coming to the individual lots, the following are of interest:—Aretinus, *De Bello Italico* book printed at Foligno, old cf., £35; another copy, with a variation in the colophon, old English gt. cf., £28 10s.; Caoursin, *Obsidionis Rhodiae Urbis Descriptio*, with woodcuts and ornamental initials, 1496, fol., old red mor., £70—this was Horace Walpole's copy, and afterwards belonged successively to Lord

Coloured, M. Gerolamus, and William, Morris, Choisy.
De Oratore, sm. fol., Windelinius de Spira, Venice,
1417, mod. f., 240 k. than, *Firstway Master*,
1417, Venice, 1418, 1419, 1420, 1421, 1422, 1423, 1424, 1425, 1426, 1427, 1428, 1429, 1430, 1431, 1432, 1433, 1434, 1435, 1436, 1437, 1438, 1439, 1440, 1441, 1442, 1443, 1444, 1445, 1446, 1447, 1448, 1449, 1450, 1451, 1452, 1453, 1454, 1455, 1456, 1457, 1458, 1459, 1460, 1461, 1462, 1463, 1464, 1465, 1466, 1467, 1468, 1469, 1470, 1471, 1472, 1473, 1474, 1475, 1476, 1477, 1478, 1479, 1480, 1481, 1482, 1483, 1484, 1485, 1486, 1487, 1488, 1489, 1490, 1491, 1492, 1493, 1494, 1495, 1496, 1497, 1498, 1499, 1500, 1501, 1502, 1503, 1504, 1505, 1506, 1507, 1508, 1509, 1510, 1511, 1512, 1513, 1514, 1515, 1516, 1517, 1518, 1519, 1520, 1521, 1522, 1523, 1524, 1525, 1526, 1527, 1528, 1529, 1530, 1531, 1532, 1533, 1534, 1535, 1536, 1537, 1538, 1539, 1540, 1541, 1542, 1543, 1544, 1545, 1546, 1547, 1548, 1549, 1550, 1551, 1552, 1553, 1554, 1555, 1556, 1557, 1558, 1559, 1560, 1561, 1562, 1563, 1564, 1565, 1566, 1567, 1568, 1569, 1570, 1571, 1572, 1573, 1574, 1575, 1576, 1577, 1578, 1579, 1580, 1581, 1582, 1583, 1584, 1585, 1586, 1587, 1588, 1589, 1590, 1591, 1592, 1593, 1594, 1595, 1596, 1597, 1598, 1599, 1600, 1601, 1602, 1603, 1604, 1605, 1606, 1607, 1608, 1609, 1610, 1611, 1612, 1613, 1614, 1615, 1616, 1617, 1618, 1619, 1620, 1621, 1622, 1623, 1624, 1625, 1626, 1627, 1628, 1629, 1630, 1631, 1632, 1633, 1634, 1635, 1636, 1637, 1638, 1639, 1640, 1641, 1642, 1643, 1644, 1645, 1646, 1647, 1648, 1649, 1650, 1651, 1652, 1653, 1654, 1655, 1656, 1657, 1658, 1659, 1660, 1661, 1662, 1663, 1664, 1665, 1666, 1667, 1668, 1669, 1670, 1671, 1672, 1673, 1674, 1675, 1676, 1677, 1678, 1679, 1680, 1681, 1682, 1683, 1684, 1685, 1686, 1687, 1688, 1689, 1690, 1691, 1692, 1693, 1694, 1695, 1696, 1697, 1698, 1699, 1700, 1701, 1702, 1703, 1704, 1705, 1706, 1707, 1708, 1709, 1710, 1711, 1712, 1713, 1714, 1715, 1716, 1717, 1718, 1719, 1720, 1721, 1722, 1723, 1724, 1725, 1726, 1727, 1728, 1729, 1730, 1731, 1732, 1733, 1734, 1735, 1736, 1737, 1738, 1739, 1740, 1741, 1742, 1743, 1744, 1745, 1746, 1747, 1748, 1749, 1750, 1751, 1752, 1753, 1754, 1755, 1756, 1757, 1758, 1759, 1760, 1761, 1762, 1763, 1764, 1765, 1766, 1767, 1768, 1769, 1770, 1771, 1772, 1773, 1774, 1775, 1776, 1777, 1778, 1779, 1780, 1781, 1782, 1783, 1784, 1785, 1786, 1787, 1788, 1789, 1790, 1791, 1792, 1793, 1794, 1795, 1796, 1797, 1798, 1799, 1800, 1801, 1802, 1803, 1804, 1805, 1806, 1807, 1808, 1809, 1810, 1811, 1812, 1813, 1814, 1815, 1816, 1817, 1818, 1819, 1820, 1821, 1822, 1823, 1824, 1825, 1826, 1827, 1828, 1829, 1830, 1831, 1832, 1833, 1834, 1835, 1836, 1837, 1838, 1839, 1840, 1841, 1842, 1843, 1844, 1845, 1846, 1847, 1848, 1849, 1850, 1851, 1852, 1853, 1854, 1855, 1856, 1857, 1858, 1859, 1860, 1861, 1862, 1863, 1864, 1865, 1866, 1867, 1868, 1869, 1870, 1871, 1872, 1873, 1874, 1875, 1876, 1877, 1878, 1879, 1880, 1881, 1882, 1883, 1884, 1885, 1886, 1887, 1888, 1889, 1890, 1891, 1892, 1893, 1894, 1895, 1896, 1897, 1898, 1899, 1900, 1901, 1902, 1903, 1904, 1905, 1906, 1907, 1908, 1909, 1910, 1911, 1912, 1913, 1914, 1915, 1916, 1917, 1918, 1919, 1920, 1921, 1922, 1923, 1924, 1925, 1926, 1927, 1928, 1929, 1930, 1931, 1932, 1933, 1934, 1935, 1936, 1937, 1938, 1939, 1940, 1941, 1942, 1943, 1944, 1945, 1946, 1947, 1948, 1949, 1950, 1951, 1952, 1953, 1954, 1955, 1956, 1957, 1958, 1959, 1960, 1961, 1962, 1963, 1964, 1965, 1966, 1967, 1968, 1969, 1970, 1971, 1972, 1973, 1974, 1975, 1976, 1977, 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2

A four days' sale of books and manuscripts was held by Messrs. Sotheby from the 17th to 20th of February, in which 1,241 lots realised a total of £3,360. A large number of first editions of well-known English novels and other literature were included, but the prices generally were small. The following were among the more interesting lots:—*The Vicar of Wakefield*, illustrated by T. Rowlandson, roy. 8vo, 1823, orig. cloth, t.e.g., £11 10s. : Dallaway and Cartwright, *History of the Western Division of the County of Sussex*, 4 vols., roy. 4to, 1st ed., 1815-30-32.

russia, gilt, 2 27.; Dugdale, *Monasticon Anglonormannicum*,
 edited by J. Caley, H. Ellis, and R. Bandinel, 6 vols.
 in 8, fol., 1817-30, mor. ex., g.e., by Hering, £24;
 Dugdale, *Antiquities of Warwickshire*, 2nd ed., with
 continuation by Wm. Thomas, 2 vols., fol., 1830, mor.
 gilt, g. and m.e., £19 10s.; Hoare, *Histories of*
Ancient and Modern Wiltshire, together 9 vols., imp.
 fol., 1810-43, mor., g.e., by Clarke and Bedford, £36;
 Nicholas, *History of Leicestershire*, with appendix and
 indexes, large paper, 4 vols. in 8, roy. fol., 1795-1815,
 russia, £71; and C. Dickens, *Sketches of Young*
Couples, 1840, orig. boards, £7 5s. A feature of the
 sale was the collection of Kelmescott Press publications
 belonging to H. Martin Gibbs, Esq., of Cricklade.
 These included W. Morris, *The Story of the Glitter-*
ing Plain, sm. 4to, 1891, vel., uncut, £10 5s.; *The*
Golden Legend, 3 vols., fol., uncut, 1892, £7; Chaucer,
Works edited by F. S. Ellis, large fol., uncut, 1896,
 £72; and W. Morris, *Story of Sigurd the Volsung*
and the Fall of the Nibelungs, fol., 1898, £17.

A number of interesting autographs were sold by Messrs. Sotheby on February 17th. Of these a 7½-page letter, 4to, from Washington, dated Nov. 3rd, 1784, and complaining about land speculators and the British, made £100; a 49-line poem by Robert Burns, beginning "This day Time winds th' exhausted chain," £125; and a letter, 1 page, folio, from Mary Queen of Scots to the Laird of Weym, dated Aug. 31st, 1566, with seal, £300.

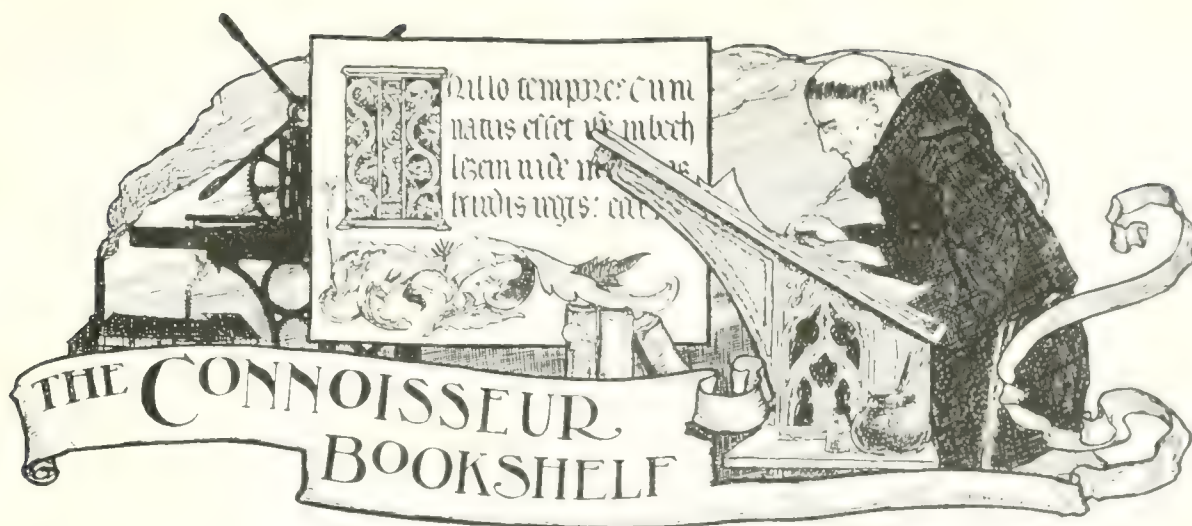




THE LANDING OF THE 1ST BRIGADE, 1854.

THE LANDING OF THE 1ST BRIGADE, 1854.





THE collection of John G. Johnson, Esq., of Philadelphia, now ranks as one of the greatest private

Catalogue of a
Collection of
Paintings and
some Art Objects
John G. Johnson,
of Philadelphia

masters of the fifteenth, sixteenth, and seventeenth centuries, and in examples by masters of most of the old Italian schools. A sumptuous catalogue of the collection has now been issued, the notes to the Italian pictures being contributed by Mr. Bernard Berenson, and those to the Flemish and Dutch examples by Mr. W. R. Valentine, and both of these well-known authorities have performed their work with much judgment and discretion. A feature of the book is the series of fine reproductions in half-tone of the leading works in the collection. The three volumes, which have been privately issued, should form a most desirable addition to the art libraries of this



INDEXES: 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840

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ONE fancies that the cult for Oriental objects is not so strongly implanted in Germany as in England, the latter

**"Old Persian
Carpets and their
Æsthetic Worth"**
A Study by
Carl Hopf
(F. Bruckmann,
Munich. 8s. net)

having had the advantage of the education afforded by a century and a half of close intercourse with the Far East. This fact has much influenced the spirit of the monograph on *Old Persian Carpets*, by Herr Carl Hopf. He writes as though for an audience

not wholly converted to his own beliefs, and tries to instil them with his own enthusiasm for the most beautiful form of carpeting which the art of man has yet evolved. As a collector and expert he is peculiarly fitted for the task. He knows the methods and ideas of the modern Persian carpet weavers, and this knowledge enables him the better to appreciate the spirit of their work and the still more glorious productions of their predecessors. What, however, is even more valuable than Herr Hopf's monograph is the fine series of plates—seven in colour and fifty in black-and-white—which accompany it, illustrating many of the finest carpets produced in Persia during the last four or five centuries. One of these, of a portion of the famous woollen carpet from Ardebil, now in the Victoria and Albert Museum, we reproduce in our present issue. This so-called holy carpet dates from the sixteenth century, and is one of the most beautiful and valuable works of art in Persia. It is

unique not only on account of the splendour of its design, but for its unusual dimensions—38 feet by 17 feet, it being the largest example handed down to us. Other illustrations include reproductions of a superb piece of old Chinese or Tibetan brocade, in the possession of the author, and of various famous specimens in English and Continental museums and private collections, Herr Hopf's own collection being largely drawn upon. They are selected with great catholicity, and exemplify the leading

types of Oriental art which have been produced during the last five centuries in the huge area of Central and South Western Asia, which extends from the Persian Gulf to the borders of modern Russia and China proper.

IN the introduction to the *Voyage au Pays des Sculpteurs Romains*, Monsieur Alexis Forel modestly offers his

**"Voyage au Pays
des Sculpteurs
Romains"**
Par Alexis Forel
Illustré par
Emmeline Forel
Tome 1
(H. Champion,
Paris; F. Boissonass, Genève)

services as a guide to holiday-makers in those ancient cities of France which are perhaps most interesting both to the antiquarian and the artist—the cities of the west, centre, and of the Midi. But his admirable work, as a guide, is a guide of a far higher order than one usually associates with the wanderings of tourists, being written with great literary skill and informed with an artistic insight and

wealth of archaeological knowledge that make it a most valuable addition to the standard books on Early French architecture. Nor is the mounting of the book unworthy of the letterpress. One may quarrel with the paper covers as not of sufficient permanence to contain a work of this character; but paper covers are habitually employed in France for books of a far more expensive character than in England, the idea being that the reader shall have them bound in a style to suit the other contents of his library, instead of being forced to submit to the fancies of the public. But the paper and type are excellent, whilst the headings which adorn the pages, the frequent tail-pieces, and other embellishments make each page a work of beauty. The most beautiful feature of the volume, however, is the fine illustrations in colour from the drawings by Madame Emmeline Forel. One of these, which is reproduced in the present issue, is a typical example.

The sympathetic feeling with which the artist has rendered the *La Trinité de la Chapelle de la Côte d'Azur* (*Côte Sud*) is marred by no weakness of technique, and in this and her other drawings a sense for beautiful colour is supplemented by sound and certain draughtsmanship. Monsieur Forel's work is a valuable contribution to our archaeological knowledge, his views on the development of twelfth-century sculpture, founded on deep research, showing much originality of thought.

THE difference which variations of eyesight make in artists' conceptions of nature has hardly been recognised

"Animal Sculpture," by Walter
Winans
(G. P. Putnam's
Sons. 7s. 6d. net)

sufficiently in art criticism. Critics are apt to take for granted that all artists enjoy perfect physical vision, and to attribute their differences of outlook wholly to mental characteristics.

Mr. Walter Winans, in his book on *Animal Sculpture*, is one of the first writers to set forth an opposite theory. He points out that impressionism is often the result of near-sightedness, and that the different aspects of nature shown in landscapes by artists like Millais and Whistler are owing to the difference of vision between a long-sighted and a near-sighted man. Though near sight is no material drawback to a landscape painter, long sight is essential to the animal painter or sculptor, who, if not possessed of it, will be unable to study the minute detail of animals with sufficient minuteness to enable him to reproduce them in an entirely

Mr. Winans is a strong advocate of the conventional art, and insists on the study of nature as the foundation of knowledge. He points out that pictures of animal life by the cave-men are generally more true to life than those of classical and later-day sculptors, and shows how some of the most famous statues of animals are marred by misrepresentations which could not have occurred had the artists understood the subjects that they were rendering. Mr. Winans is thoroughly practical in his teaching, and his book is one that can be read with advantage by every sculptor of animal life, and should be of the greatest service to the beginner as teaching him what to do and what to avoid, and the best methods of giving his work balance and stability.

THE issue of Professor A. P. Laurie's *Paintings and Mediums of the Old Masters* marks the beginning of

"The Pigments and Mediums of the Old Masters," by Professor A. P. Laurie, M.A., D.Sc. (Macmillan & Co. 8s. 6d. net)

an era when questions relating to the age and authenticity of pictures will be decided by the chemist and photographer with as much certainty and ease as the signature of a deed by a person, and now to be determined by an analyst. At present there exists an element of uncertainty in the

attribution of all works not of the highest class which do not possess satisfactory pedigrees. Much of the evidence of age in a genuine old picture may be destroyed by it being relined or transferred to a new canvas—processes that are often indispensable to their proper preservation. On the other hand, an expert forger, by using an old canvas or panel, can produce works which puzzle and not unfrequently deceive even the best critics. Professor Laurie's methods transfer the data of authenticity from the materials on which pictures were painted to the materials with which they were painted. He has made a careful and extended examination of the pigments and mediums employed by artists from the ninth to the nineteenth century, tabulated the results, and also described the tests by which they may be identified. He has arrived at these results partly by microscopic examination and partly by chemical analysis, and has supplemented his scientific investigations by collating such contemporary recipes for making colours and mediums in former periods as have been handed down to us. Lest it should be inferred that a picture is likely to be injured by undergoing examination, it should be explained that much can be determined by the microscope alone, and when it is necessary to analyse the pigments it can be done with a flake of paint hardly large enough to more than cover the point of a needle. To show what practical results may be gained from the method, it may be mentioned that several colours, like chrome yellow and Scheele's green, only came into use during the early years of the nineteenth century, and Prussian blue a few years earlier; the presence of either of the two former colours in pictures purporting to be painted in the latter half of the eighteenth century, or of any of the three in pictures attributed to an earlier period, would at once stamp them as forgeries. Going further back, other colours disappear

from the artist's repertoire, so that only four or five of the pigments in use to-day existed as long ago as the fourteenth century, their places being partially filled by ones which are not now manufactured. With the aid of this method it would seem possible to determine the actual date of any old picture to within a few years. Other points can be determined in the same method; different colours were used in different countries, whilst individual artists habitually restrict their palettes to certain favourite pigments, so that if a systematic investigation of the works of the old masters in all the important galleries were made and the results tabulated, it would be possible to a certain extent to discriminate between the works of contemporary painters from the evidence of the pigments alone. As with the pigments, so it is with the vehicles employed with them, which afford another series of data for determining the authorship of paintings. A third method of investigation, perhaps even more important than the other two, is that afforded by the photography of works through a magnifier, it being possible to enlarge the original from one to six dimensions. By this method it is possible to discriminate between the brushwork of different artists with a marvellous degree of accuracy.

Professor Laurie gives a number of reproductions of examples of this microphotography, and the differences in touch it shows between artists whose works are frequently confused is surprising. Thus the brushwork of Pater is shown to be so wholly distinct in character from that of Watteau that it appears impossible to mistake one for the other, whilst an able copy after the latter, when subject to an enlargement of three diameters, shows no affinity in brushwork to the original. Perhaps the most interesting example that Professor Laurie gives of the efficacy of his method is in the picture of *The Old Grey Hunter*, No. 1009 in the National Gallery collection, now assigned in the official catalogue to Paul Potter, but which Dr. Bredius ascribed to Verbeeck. The Professor, by his microphotograph, conclusively proves that the handling of this picture is altogether different from an authentic work of the great Dutch cattle painter, whilst it is identical with another picture by Verbeeck, and thus shows that the attribution of Dr. Bredius is correct. An even more startling result, however, is that it shows that the horse, which now gives its name to the picture, is by a third hand, and has probably been a later addition. It is impossible to attach too much importance to Professor Laurie's work. That in the course of the next few years it will entirely revolutionize the modern methods of picture identification may be taken for granted, for it substitutes a scientifically accurate method for one which is largely based on personal predilections and intelligent guesswork.

"Letters to Children about Drawing, Painting, and Something More," by John Meade. (Mills and Boon. 2s. 6d. net)

and his *Letters to Children* recall to a certain extent the manner and treatment of *Sesame and Lilies*. He writes on the teaching, practice, application, and ethics of art.

interesting to young people, and the writer can hardly be said to have succeeded in the feat. His intention, apparently, was to point out to them what was good in the practice and theory of art, for he begins with such elements of drawing as are now taught in the preparatory classes of the public schools. In a few pages, however, he gets on to matters beyond the grasp of the elementary student. Much of Mr. Meade's technical advice is good, but the methods he advocates are rather too limited for universal use, and would be only useful to students of a certain temperament. The writer's dictums on the ethics of art must also be accepted only with numerous reservations. Thus it is only a half-truth to ascribe the ugliness of our modern towns to the desire for profit on the part of builders. The fault lies rather in their want of taste, for if the money they squander on foolish and incongruous ornaments was expended in other directions, beauty might be attained without any diminution in their gains.

"Art Prices Current, 1912-13." Vol. VI.
 ("Fine Art Trade Journal." £1 18s. net)

THE *Art Prices Current* of 1912-13, derived from the *Art Journal*, is the 11th in the series, and appears with the same features as last year, but somewhat enlarged

in bulk, owing to the greater number of engravings which have passed through the auction-room. There is a decided improvement in the editing, records of the sale of parcels of unnamed engravings having been omitted, a practice which, without detracting from the utility of the volume, tends to make it more compact and handier for reference. More, however, might be done in this direction, as a considerable proportion of the items catalogued are hardly worth permanent record. Thus such an entry as "*Portrait of a Lady*, by J. M.orda, after Reynolds, mezzotint, 10s.," is useless as conveying no clue to the identity of the engraving sold; whilst hundreds of items refer to engravings the states of which are undescribed, or to pictures the prices against which prove their attributions to be more than dubious. A work of this character, whilst useful to dealers and others possessing sufficient knowledge to judge the authenticity of the various items recorded, is of doubtful value to the less well-informed public, for to them entries of the sale of pictures, catalogued as by Sir Joshua Reynolds, for £4 4s., or of "Holbeins" for £20, may convey a wrongful impression of the market value of examples by these artists. The index, which is now one of the most important features of the volume, is very well compiled, and affords means of instant reference to anyone of the several thousand items recorded.



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Edinburgh: Mr. Russell Flint, and others

THE New Gallery in Edinburgh is gradually becoming an artistic centre of real consequence, its walls being almost constantly graced by some welcome assemblage. A little while ago the place was hung with an excellent monochrome collection, while at present it is the scene of an exhibition which, promoted by the Medici Society, and embodying a host of their familiar colour-prints, together with various Riccardi Press books, is memorable rather because including a large array of water-colours by Mr. W. Russell Flint, an artist who has long been in the habit of exhibiting occasionally in Scotland, but whose work has never been so well represented there before as now. The former show embraced an almost complete set of those rare lithographs which Fantin-Latour did in homage to the great musicians, while there were etchings by Corot, Jacque and Legros, Meryon, Whistler, and Haden, and also two by the Spanish master Fortuny—African scenes, probably



for at that time the artist was commissioned by the government of his country to do drawings there. Turning to Mr. Russell Flint, these are entirely illustrated by him. The scenes are all of a high quality, and all of them, or almost all, reflect fine qualities rarely found in contemporary art of this sort. In general the scenes are

sometimes the figures are placed in an exquisite sense of largeness is aptly conveyed on quite a tiny sheet of paper; while if here and there the flesh is a trifle cold and chalky, in other instances the reverse is eminently true. Occa-

picture has a warmth, an opulence, rivalled by few water-colourists, and suggestive of autumn-tinted fruit, or of a rich tapestry mellowed by the sunlight when the painter turns

in that the artist has chosen for his themes those with no less signal appeal to the general public than to the artist's particular circle. He is a craftsman, a craftsman in the best sense of the word, which delights by its studious care; while time and again one pauses to acclaim skill in the treatment of draperies, especially those of a transparent kind. Much good drawing of the human form is likewise salient, and the artist combines with his technical dexterity a real imagination. He is not content with the demands of others, but, like the great illustrators of the sixties of last century—Rossetti, for example, Millais and Boyd Houghton—he manifests imagination in a higher sense, often charging his work with a persuasive atmosphere of romance.

A show at the Scottish Gallery consisting wholly of drawings by Anton Mauve is the more worth going to see because this artist, as draughtsman, is but sparsely represented in our public galleries; and certainly these drawings, while far inferior to those of the greatest masters of draughtsmanship, reveal the Dutch painter as a singularly fluent manipulator of the crayon, often vitalising his subject with only a few hasty, significant strokes. But there is a further exhibition in Edinburgh just now, one composed of portraits and landscapes by Mr. W. O. Schlegel, a Dutchman, and a German, respectively, the former foregoing, and deserves to be cited here, albeit held in rather a heterodox fashion. That is to say, the artist has eschewed taking a gallery, contenting himself instead with clearing his spacious studio, hanging his paintings

round it, and sending out invitations to press and public. Of course, pictures shown thus are liable, like a book issued privately, to make people suspect amateurishness ; but certainly that charge cannot be brought against the works in question, no more than it could be preferred against those poems by the laureate, Mr. Robert Bridges, which were sent out by a private press. However, as Mr. Hutchison was noticed at some length quite lately in these columns, it behoves to be reticent now, contenting oneself with offering ardent homage to the best of the things on view, a delightful portrait of a young girl in a riding habit.

HAS the quality of feminine beauty changed, or is it that present-day painters have less courtly pencils than their predecessors of the eighteenth

The National Portrait Society the latter is probably the true reading of the riddle, for while we see few visions of loveliness on the walls of our picture galleries to rival those of Reynolds, Gainsborough, or Romney, one meets them not unfrequently in everyday life. This paucity of beautiful portraits was exemplified in the third exhibition of the National Portrait Society at the Grosvenor Gallery. What fascination existed in the pictures was derived more from the deft handling of pigment and sureness of draughtsmanship than through the charms of the sitters being perpetuated on canvas. Mr. G. Sauter's portrait of *Miss Ruth Hunt* was a successful essay in harmonious tone, but one thought less of the sitter than the manner in which she was painted. Mr. Philip Connard showed trenchant brushmanship and firm draughtsmanship in his *Philip and Jane*. As a piece of pictorial decoration it was fully satisfying, but the crude patches of colour on the cheeks of the two children and the harsh insistence of the muscle development of their legs bespoke little feeling for the tender flesh-hues. More fully satisfying was the masterly bravura of the artist *Max H. ...* Mr. W. ... *... and ...* was a genre subject rather than a portrait, superbly painted but with the figure disproportionately small for the size of the canvas. For sheer prettiness the head of the girl in Mr. Harold Speed's *May* was as attractive as anything in the exhibition. Among the portraits of men, Mr. Harrington Mann's *Sir Herbert Tree* was firmly and ... Mr. W. ... *... and ...*, fully satisfying as it was in brushwork and colour, suggested an elaborate joke on the part of the artist, the primroses and dignity of the subject's expression being curiously out of accord with the *negligée* of his attire.

THE thirty-second exhibition of the Royal Society of Painter-Etchers 5A, Pall Mall East) was better than its immediate predecessor. There was a greater diversity of tone, more and unostentatious work than to be seen elsewhere, a more varied content of light and shadow. The president, Sir Frank Short, was seen at his best in the single example he contributed, *Orion over*

the *Four Chimneys* (1843), a superb illustration of the serene tranquillity of night. A. S. *Portrait of a Lady*, by Mr. Herbert Dicksee, showed a freedom which is not to be found from this artist's work. Little dependent upon its chiaroscuro was the delicate but firmly handled *Saint Antoine, Compiègne*, of Mr. Charles J. Watson, which attained its charm by the arrangement and beauty of its line. Economy of means could hardly be carried further than in *The Four Chimneys* of Mr. D. J. Smart, in which, by a few sentient strokes, he had realised a Thames-side scene of houses and factories, expressed on a small scale, but full of atmosphere and sunlight. A clever dry-point of *An Old French Servant* by Mr. Alfred Bentley, the breezy *Castle on the Moor* (mezzotint, by Mr. David Waterson, and some effective plates by Miss Amelia M. Beverley, were all worthy of notice. Mr. Sydney Lee's *A Mountain Fortress* attracted attention by its strength, though wanting in simplicity; Mr. Luke Taylor's *Above Chateau Galliard* was better in the latter respect, but in this, while the distance was beautifully expressed, the foreground was lacking in meaning, the mound on which the castle stood being rendered without suggestion of the substance of which it was composed. Other good work was contributed by Sir Charles Holroyd, Mr. Hermann A. Webster, and Mr. Frederick Carter.

IF not always justified by artistic canons, the ever growing public taste for old sporting prints is based upon substantial grounds. In no other phase of the graphic arts does one find given such a lively and vivid picture of the lighter phases of English life. Thus from a representative collection of examples of the eighteenth and early nineteenth centuries—like that at present on view at Mr. B. Dighton's galleries (5, Savile Row)—there may be gained a better inkling into the characteristic traits as well as the sports of our forefathers than by the perusal of a dozen histories. From this point of view the little-known print in colours of *Epsom Downs* on the Derby Day, by and after Pollard, is a document of unique interest. Frith gave the same scene fifty years later, but his huge canvas fails to convey so graphic an idea of the scene as these few square inches of tinted paper. A race is being run and horsemen clear the course—thrusting the crowd back by riding them down and lashing at them with carriage whips all in the same instant. The sides of the course are filled with a motley throng of people, horses and carriages, each figure separately delineated with inimitable gusto. But one lingers too long over this, a single specimen among three hundred, many of which possess a greater appeal to the collector. Among them is a complete set in colours of the twenty-nine St. Leger winners from 1815 to 1843, mostly after J. F. Herring, but including the three or four plates after Hancock and Hall. Odd plates of this series are not uncommon, but a complete set is an especial rarity. Another famous painter of racehorses was H. B. Chalon, the brother-in-law, rival, and enemy of James Ward, though the latter's brother William made some of the finest plates from his pictures.

Many of the plates of the exhibition are represented by choice proofs in colour, as well as the *Portrait of a Lady*, by Mr. Herbert Dicksee, and the *Portrait of a Lady*, by Mr. Herbert Dicksee. *da Puta and Sir Joshua*, after Marshall, as well as the pair after Morland of *The First of September*. Another great mezzotinter who translated sporting themes was Charles Turner, exemplified by the *Bibury Club*, after Chalon, and *Ralph Lambton and Hounds*, after James Ward, both plates that look at their best in colours. The same remark may be applied to that quaint and decorative pair, *A Tandem* and *Genuine Bang Up*, by John Clarke, after Lieut. Downman. Other fine plates include examples by Woollett and S. W. Reynolds. Perhaps the most popular and prolific of all English sporting artists was Henry Alken, here shown in most of his best series, whilst other works of a similar character include the twelve plates of the entertaining *Trip to Melton Morebray*, after J. D. Paul, and numerous other subjects after Pollard, Reinagle, and Stubbs. So many of these fine old sporting prints have been reproduced—or rather parodied—in inferior modern issues, in which the delicacy and artistry of the originals are entirely lost, that the technical reputation of the artists who produced them has been somewhat overshadowed. A glance round Mr. Dighton's exhibition corrects such an impression. If not belonging to the highest type of art, these old sporting prints generally show great dexterity in embodying the essentials of their themes, and embodying them in a picturesque and lively manner, whilst their execution is often marked by great technical ability.

THE entire range of British water-colour art from J. R. Cozens and Paul Sandby until the end of the nineteenth century was superbly exemplified in the forty-sixth annual exhibition of selected water-colour drawings at Messrs. Agnew's 43, Old Bond Street. The traditions of Reynolds, translated into pastel, inspired the *Miss Adelaide Penton* of Daniel Gardner, a charming work, yet somewhat artificial when compared to the same painter's sterling and unassuming *Viscount Perry*. Two or three characteristic Downmans and a Gainsborough landscape or two completed the representation of those painters, who, though practising in water-colour and gouache, may be said to have antedated the true British water-colour school. A fine George Barret, *Tivoli*, if formal and too obviously inspired by Claude in its composition, at least shows a greater feeling for sunlit atmosphere than was displayed by any English water-colour artist until Turner came into his own. The works by the latter artist reveal him as master of many styles, but space will only permit the mention of his

work, though closely resembling it in composition—which was perhaps the crowning attraction of the exhibition. David Cox, too, is shown in all his phases from the dainty insouciance of *Haddon Hall in the Olden Times* to the solemn and deeply felt *Coming Storm*. P. De Wint, fresh, breezy, and strenuous in his smaller works, but seen to

...the exhibition of water-colours, they were most of the better known contemporaries; while numerous examples of Birket Foster, H. G. Hine, E. M. Wimperis, Tom Collier, and one or two living artists, carried forward the representation of water-colour art right on to the present time.

The water-colours of Mr. George F. Nicholls, now at an art gallery in his drawings of Wiltshire, Worcestershire, and Gloucestershire, now at the Walker Galleries, New Bond Street. The title of the exhibition—"The Charm of Country Town and Village"—happily suggested its scope. Few artists have a keener eye for the picturesque or are more felicitous in presenting the tranquil charm of the English countryside than Mr. Nicholls. His colour is always harmonious, and if his work attains no great depth of feeling, it represents the surface aspects of nature in a facile and attractive manner.

THE memorial exhibition to Sir Alfred East at the Leicester Galleries, Leicester Square, was worthy of the great artist whose work it illustrated. It showed him as a painter in oil and water-colours, and as an etcher. His oil painting work was a completed and scholarly. Though best known to fame as an oil-painter, it was rather in water-colours that he attained the most perfect mastery of his medium, and the impression left by the exhibition was that his drawings will probably form the most enduring monument of his art.


THE exhibition of modern etchings at Messrs. Connell's Galleries, 4, Old Bond Street, was in some respects more representative than that of the Royal Society of Painter-Etchers, works by such masters as Anders Zorn, D. Y. Cameron, and William Strang being included. The last-named in some of his work appeared to be sacrificing refinement to strength, one or two examples being characterised by the coarse technique of an early wood block. Mr. Andrew Affleck's plates showed wider variety of outlook and greater simplicity of method; whilst Messrs. Martin Hardie, Tom Maxwell, Johnstone Baird, F. A. Farrell, and other of the more accomplished painter-etchers, were all strongly represented.

AMONGST the numerous artistic treasures gathered together by that well-known collector, the late Mr. Walter L. Behrens, of "The Acorns," Fallowfield, Manchester, few exceed in interest the old seventeenth-century carved panelled room and mantelpiece which came from an old Irish mansion at one time a monastery. Both the panelling and the mantelpiece could be admirably adapted for any large room, such as a ball-room or private museum, the room measuring about 44 ft. by 19 ft., and the height of the carved portion of the panelling being slightly over 6 feet. The house also contains, in addition to the above, a magnificent old stone mantelpiece and three others of marble very richly carved. Both the panelling and mantelpieces can be seen in Manchester by appointment, or photographs and details can be obtained from Messrs. Frederick Gore & Son, 61, Broughton Lane, Lower Broughton, Manchester.



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ANSWERS TO CORRESPONDENTS

Books.

The Turner Gallery. ANTON GALL, Stuttgart. A six-volume edition of the Turner Catalogue of the works, 1815 to £1. The old steel engravings seem to have lost favour with collectors.

Bible. AN.221 (Biblia) — A concordance, by the Rev. J. Brown, the late Rev. John Brown, 1733, two volumes, is of no special interest to collectors, and therefore is practically valueless.

History. AS 241 (G) is from a York book, *An Egge's History of and Description of the Kings of England, from the First to the Last*, by A. F. M. S., London, 1841. The value, owing to the coloured plates contained in it, and might realise from 15s. to 25s. The other books mentioned are of especial note.

Pictures of English History in Miniature, 1811.—
AS.247. Catalogue. The work, and also the Miniatures,
and printed by Darton Hooper, Greenwick Street, is of small
value, and would probably only fetch a few shillings.

Old Magazines for Ladies, 1798 to 1820. 38.251 (Llangollen).—These are of small value, unless you could find a purchaser willing to give a fancy price for some number in which he was interested. When in sets there is a certain demand.

Books. A 274 A 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844,

Coins and Medals.

War Medal.—A7,871 (Luton).—This is not what is known as the "Mutiny," but the Punjaub medal, and those with the bar "Chillianwala" to the 24th Foot are rare, as that regiment lost heavily in the battle. These medals are worth from £1 to £1 10s. each, according to their condition.

Coins.—A8,161 (Ripon).—(1) From your description, the first coin mentioned is a Maundy penny of Queen Victoria, 1844, of small value. Maundy is given in connection with various old

for good work at Westminster School. The well-known charity of St. Bartholomew the Great, where these coins are picked up from a gravestone, may also be cited. (2) Napoleon III. 20-cent piece, silver, 1860; this is only worth the face value, and is too modern to be of any especial interest.

Engravings and Etchings.

French Engravings of Animals. As the value of the engravings is small, there is little likelihood of your engravings being of any special value.

Engravings by R. Strange.—AS, 125 (Maidenhead).—Neither of your two prints, *Cupids*, by R. Strange, after Schidoni, and *Child Asleep*, by R. Strange, after Vandyck, are worth more than a few shillings each.

Coloured Engravings. *As the V.*
Pig, printed by Bowles and Carver, 69, St. Paul's Churchyard. This print is by no means rare, and it would be unlikely to realise more than 10s. to 15s. The other two prints, *A Glorious Day*, engraved by C. Hunt, and *Comforts for an Old Maid*, by Roberts, after Woodward, are of the same character. The former, if a nice impression, might realise £1 to £1 5s., but the latter would not fetch more than 7s. 6d. to 10s.

"Daughters of Sir Thomas Frankland, Bart.," by W. Ward, after Hoppner.—A8,162 (Newquay).—It is difficult to give an opinion without seeing the print, as there are a great number of reproductions on the market. If an impression from the original plate, its value might be £50, or

Prints on Linen. No. 7; 18 cm. x 10 cm.
work of the eighteenth century. Originally the four prints,

the various prints. The sky in all cases has been treated in a purely decorative fashion—a survival of a custom prevalent amongst the old missal painters. The prints are quaint, and, to a degree, interesting, on account of the costumes portrayed, but we estimate them as being of trifling value.

Coloured Engravings.—AS,177 (W. & A. G. B.).—This is a very fine specimen of a coloured engraving, and is one of the few of the kind which are now to be seen. It is a reproduction of a painting by the English painter, Sir John Lubbock, and is one of the few of the kind which are now to be seen. It is a reproduction of a painting by the English painter, Sir John Lubbock, and is one of the few of the kind which are now to be seen.

7s. 6d. each.
Signatures to Etchings.—AS,187 (Clapham).—We have certainly never met with a case of pencil signatures being forged on to modern etchings, although this has been done in the cases of deceased engravers, such as Cousins. Your etchings seem to be perfectly genuine. The subject of the etching is the *Portrait of a Gentleman in 17th Century Dress*, by the English painter, Sir John Lubbock, and is one of the few of the kind which are now to be seen.

"Jonah," published 1774 by Boydell.—AS,206 (Aberdeen).—This is a very fine specimen of a coloured engraving, and is one of the few of the kind which are now to be seen. It is a reproduction of a painting by the English painter, Sir John Lubbock, and is one of the few of the kind which are now to be seen. It is a reproduction of a painting by the English painter, Sir John Lubbock, and is one of the few of the kind which are now to be seen.

Engraving.—AS,212 (L. & C. G. B.).—This is a very fine specimen of a coloured engraving, and is one of the few of the kind which are now to be seen. It is a reproduction of a painting by the English painter, Sir John Lubbock, and is one of the few of the kind which are now to be seen. It is a reproduction of a painting by the English painter, Sir John Lubbock, and is one of the few of the kind which are now to be seen.

"Lady H. Herbert," by V. Green, after Reynolds.—AS,251 (Aberdeen).—From the photo sent us it is impossible to tell whether your print is perfect or lacks the margin. If the print is perfect, the value will be less than half that amount.

Books on Mezzotints.—AS,281 (Manchester).—The following should be of use to you: Whitman & Salaman's *Print Collector's Handbook*, published by Bell, and Slater's *Engravings and their Value*, published by L. Upcott Gill.

Furniture.

Lacquer.—A7,767 (A Scot).—Lacquering is the application of successive coats of varnish. These are more or less manipulated, and some portions may be cut to impart more sharpness to the details. In the latter part of the seventeenth and during a large part of the eighteenth century we imported a large amount of lacquer from Japan. There is little to distinguish Japanese from Chinese, save some differences in the costumes of the figures, and, in the case of Japan, the inclusion of Fujiyama, the famous sacred mountain. Lacquer is being faked, and there are many modern pieces of both Japanese and European make on the market.

Oak Arm-chair.—A7,954 (Elmore).—Your chair is probably one of the ordinary type of chairs, bearing a crown, which were made after the Restoration. The value may be about £5 if genuine, but we can give no further opinion without seeing the chair.

Fifteenth-century Chest.—AS,000 (Hampstead).—This is a very fine specimen of a fifteenth-century chest, and, if genuine, is a very fine specimen. Genuine furniture of this description is exceedingly rare and valuable. It is a reproduction of a painting by the English painter, Sir John Lubbock, and is one of the few of the kind which are now to be seen.

Grandfather Clock, by Thomas Bolton.—AS,203 (Bromsgrove).—The identity of this maker is not very certain. There was a Bolton, of Wigan, who flourished about the end of the eighteenth century. We can give no opinion as to the value of the clock.

Chair.—A7,954 (Elmore).—Your chair is probably one of the ordinary type of chairs, bearing a crown, which were made after the Restoration. The value may be about £5 if genuine, but we can give no further opinion without seeing the chair.

Book on Furniture.—AS,237 (Barcelona).—For a good illustrated handbook on this subject, we should recommend you to refer to *Old Oak Furniture*, by Fred Roe, published by Messrs. Methuen & Co., 36, Essex Street, Strand.

Glass.

Wine Glass.—AS,061 (Cambridge).—This glass is probably Jacobite of about the middle of the eighteenth century. The Jacobites of that period were in the habit of using ambiguous inscriptions and toasts so as to avoid persecution. The Young Pretender would be considered Prince of Wales till the death of his father in 1765. Of course we cannot judge from photo if glass is genuine, as many "fakes" of this class have been put on the market lately.

"Yard of Ale."—AS,099 (Newport).—The "Yard of Ale" glass, if genuine, is rare and valuable, and we may estimate the value of this specimen at about £10.

Wine Glass.—AS,105 (Maidenhead).—This is a rare and interesting specimen of a Jacobite glass. The bowl bears the rose and two buds, supposed to symbolise James II. and the two Pretenders. The foot also is engraved with the English Jacobite emblem, oak leaves, and the word *REDI*, which is an unusual variant of the more customary inscription, *REPEAT*. The glass is undoubtedly old and the engraving has everything in its favour, and we should estimate its value at about £8 to a collector.

Wine Glasses.—AS,193 (Boune).—It is unsatisfactory to give an opinion from a photo only, but we should not be inclined to appraise the value of your four wine glasses as being more than about 5s. or 7s. 6d. each.

Metal-work.

Ashanti Bronzes.—A7,032 (New York).—These are old and interesting specimens, and are probably native imitations of mediæval European vessels. The handles and other details suggest circa 1400. We know that English bronzes of the time of Richard II. reached Ashanti. These African bronzes are not selling as well now as they were a few years ago, but we should estimate the three pieces as being worth £12 10s.

Pewter Candlesticks.—A7,988 (New York).—It is very difficult to give any opinion on the pair of candlesticks from the diagrams sent us. We should not think, however, that they date from an earlier period than the eighteenth century, and the value is quite problematical.

Brass Dishes.—AS,177 (Palermo).—These brass dishes are not Anglo-Norman work of twelfth or thirteenth century, but Venetian and South German of fifteenth and sixteenth centuries. They are fairly common, and have been acquired in Italy and Greece. Some were used at feasts to hold water in which the guests dipped their fingers, whilst others may have been used as alms-dishes. The value in England is about £2 each.

Brass Skeleton Clock, by Edwin Upton, of Newark.—AS,193 (Boune).—There have been various clockmakers of this name, but we can find nothing certain about the one mentioned. Judging from the photo, however, your skeleton clock only dates from the first half of last century, as the general design is very poor, the "architecture" displayed being an offshoot of the Strawberry Hill Gothic revival. The value is probably not over £5.

Mortar.—AS,217 (Ealing).—It is difficult to judge from a diagram only, but we should consider your mortar to be of late seventeenth or early eighteenth century work. The letters ^W_A on side are most probably the initials of the original owner.

Chinese Bronze Drum.—AS,260 (Tunbridge Wells).—It is impossible to verify the statement that the brass drum was made by Chu-Koh-Liang two thousand years ago. Judging by the sketch alone, the drum appears to be ancient, but how old the best authorities would find it difficult to say in the absence of any other evidence.

although there are many collectors of ancient Chinese bronzes, and the value of such objects is generally high.

Objets d'Art.

Egyptian Statuette.—A7,708 (Bristol).—This having been the work of a modern hand, the scorching has altered the substance, and therefore you had far better leave it alone.

Needlework Picture.—A8,146 (Kent).—It is impossible for us to value a picture from a description only. When genuine and in fine condition these pieces are much sought after, and frequently command high prices.

Fan.—A8,151 (Kent).—The fan is painted with allegorical designs, recalling the canvases executed by Rubens in honour of Marie di Medici. In the upper part is a portrait of that queen, whilst below are figures symbolising Justice, Abundance, War, etc. French, early eighteenth century, a very interesting fan, but not in first-rate condition, the value being probably from £5 to £20.

Pictures and Miniatures.

Portrait on Copper, dated 1593.—A7,964 (Norbury).—This is a portrait of a man, but it has been spoiled by injudicious restoration. The hair has been painted on, and the unmeaning and inaccurate wisps of hair at side of face are recent additions. The features have also been accentuated, to their detriment. It is obviously a good likeness of the sitter, but the value in its present over-restored condition is inconsiderable, perhaps £8 to £10.

Landscape, attributed to David Cox.—A8,023 (Parkstone).—This appears to be an English production of the middle of last century, but we can safely say that it is not the work either of David Cox (1783-1859) or of his son, whose name was also David (1808-1885). The signature appears to have been added at a comparatively recent period. The picture has but little interest or artistic quality, and we should estimate its value at certainly no more than £1.

Paintings by Smith and Gaume.—A8,024 (Harwich).—We regret that we cannot give an opinion on these paintings. Beyond the fact that both of the paintings seem to be of early nineteenth-century work, there is little to be learned, and we should appraise their value at certainly not more than £5 the pair.

Miniature.—A8,025 (Derry).—This is a modern copy of the famous miniature of Miss Farien, afterwards Countess of Derby, mounted in an old frame, with old paper pasted at back to give the piece an appearance of antiquity. These copies are extremely common and of very small value. They are sold at auctions, but seldom fetch more than a few shillings.

Pencil Miniatures by C. Haytor, dated 1816.—A8,079 (Rugby).—Charles Haytor was a portrait painter in crayons and miniature, and exhibited at the Royal Academy exhibitions from 1786 to 1832. We can give no opinion as to the artistic or commercial values of the miniatures in your possession from a written description, but must see the actual specimens.

Portraits of Jane Duchess of Gordon, by Sir J. Reynolds.—A8,233 (Aberdeen).—There is one portrait of this lady in the possession of the Duke of Fife, and two more belong to the Duke of Richmond and Gordon. Some others, attributed to Reynolds, were sold at Christie's some time back.

Painting on Copper, attributed to C. Baxter.—A8,250 (Huddersfield).—The painter, was born in 1809 in London, and died in 1870 at Lewisham. He was an exhibitor at the Royal Academy, and was chiefly given to painting fancy portraits, somewhat of the type shown in your photo, but we can give no opinion either as to its artistic or intrinsic value without seeing the picture itself.

Pottery and Porcelain.

Chelsea Group.—A7,951 (Prenton).—This group, which is Chelsea ware. The right arm of the principal figure is a restoration. The model is a common one, and the pair would be worth about £15.

Wine Jug.—A7,999 (Twickenham).—This is a small but there is no decoration or special ornament to fix date. Value about 15s.

Sèvres Bowl.—A8,005 (Cambridge).—This is Sèvres porcelain, and, as is clearly shown by the mark, was issued from the factory in 1846. It is in hard paste, and of a period that is not esteemed by collectors, who want the soft paste porcelain of the early period. The mark, *Chateau des Tuileries*, would seem to indicate that it belonged to a service made for that palace, but judging by the many specimens with similar marks which have come on the market, the service must have been very extensive, and it is possible that some pieces were issued to private persons. The value of this bowl might possibly be £6 or £8.

Staffordshire Plate.—A8,086 (Exeter).—It is impossible to make a definite statement from seeing your diagram only, but we should by no means be disposed to consider that the plate is unique or nearly so, as you indicate. The value would probably not exceed a few shillings, but we should require to see the plate before giving any further opinion.

Chinese Porcelain Figure.—A8,163 (Cork).—This type of figure, which represents Quan-Lyn, the goddess of Mercy, is very well known, and examples of it are numerous. This specimen was made in the province of Fu-kien, China, and is probably about two hundred years old. The figure is not worth more than about £6 or £8, and examples may often be picked up for less.

A8,168 (Forest Gate).—(1) **China Marks.**—N surmounted by a crown. This mark is found on Capo di Monte ware of the second period, issued in 1759 under the patronage of Ferdinand IV., the initial standing for Naples. (2) **Crossed Sword Marks on Dresden Porcelain.**—This mark is common to most pieces from this factory. Sometimes it was accompanied by a date or other distinctive features. There were several varieties of the crossed sword mark. (3) **Tripod Mark.**—There was a tripod mark used at Derby at the beginning of the last century. It was a copy of the Chinese tripod.

Dessert Service.—A8,169 (Ilkemp).—Your dessert service bears a late mark of the Derby factory, and assuming it to be perfect, the value would be about £6 or £8.

Oriental Vases.—A8,199 (Birmingham).—If comparatively modern, the vases would be unlikely to realise more than was paid for them.

Mark on China.—A8,230 (Huddersfield).—This mark, which is known as the Registered Mark, only appears on modern china, as it was not introduced until about 1851. We should imagine that your dinner service, which bears it, is of small value.

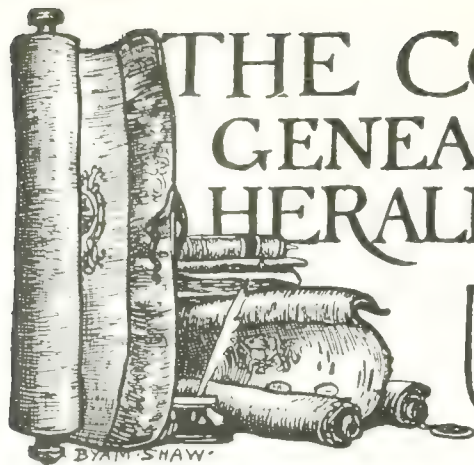
Relics.

Snuff-box.—A8,147 (Ireland).—This snuff-box is made of wood, and is of a very common type. It has been said that there are enough relics of this ship in existence to build an entire fleet. The value of the present piece may be from 10s. to 12s.

Napoleonic Relics.—A8,149 (Metan).—Everything depends on the authentic proofs of the relics. If the evidence is strong, they would be of considerable value. You have to make

Napoleon, and perhaps you could do this letter in the country where the writer of the letter is known than in England.

Mafeking Siege Notes.—A8,150 (Leek).—These are now of very little value. The interest in these relics seems to have died out, and the notes are almost unsaleable. We have heard of them being sold for a few pence each.



THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT



Special Notice

READERS OF THE CONNOISSEUR who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, Hanover Buildings, 35-39, Maddox Street, W.

Only replies that may be considered to be of general interest will be published in these columns. Those of a directly personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

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When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

FAMILY OF LINDSEY. The last reference we have to the family of John de Triple, dated 26 December, 1324, is in connection with the tomb which he had erected for the purpose in the church of St. Stephen de Walbrook. A further reference is made.

Another John de Triple, fishmonger, and his wife Katherine, were mentioned in a will of William Prentall, dated 14 September, 1375, in which he bequeathed that Katherine was the daughter of John de Triple. She is also mentioned in the will of John de Triple, fishmonger, dated 21 March, 1374. In John de Triple's will, dated 23 February, 1375. In it he mentions his wife Alice; refers to his daughter Katherine; and to his son William and Nicholas Triple, and his daughter Alice. According to the will of William de Kelleshull, fishmonger, dated 21 September, 1383, John de Triple married three times, viz., Katherine, Alice, and Alice.

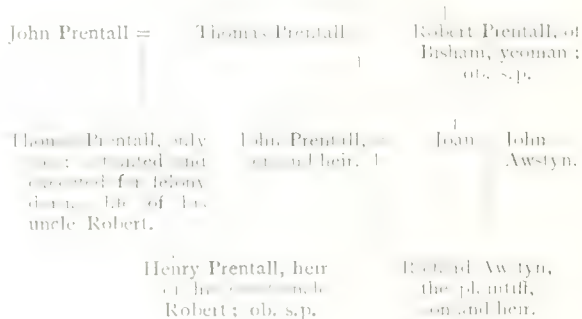
FAMILY OF AUSTIN. The arms of the family of Austin are described in the armorial of the family of Austin, viz., a dexter arm in armour embowed, grasping a falchion, all ppr., guard, or, betw. two pikes gu., headed or.—was granted by Sir William Dugdale, Kt., and Sir H. St. George, Kt., 28 July, 1683, to Abraham Highmore and the descendants of his grandfather. This Abraham was a Major and Lt.-Colonel in the service of Charles I. of Spain. He was son and heir of Thomas Highmore, Esq., of Dorset, and son and heir of the Rev. Richard Highmore, Rector of Kinton

Martell, co. Dorset, and descended from the family of Highmore of Kirkhybrowe, co. Cumberland.

FAMILY OF LONDON. The arms of this family were granted 23 April, 1761, and are as follows:—Vert, on a pile cotised or, betw. two beehives of the last, an anchor in pale, az. cabled gu. *Crest*—A demi pegasus regard. or, winged gu., holding a banner vert, charged with a beehive of the first, staff of the second. *Motto*—Industria et spe.

PRENTALL.—There was a Chancery suit, dated 30 January, 1632, between Richard Awstyn, of Cookham, co. Berks., yeo., plaintiff, and Rowland Hynde, Esq., John Austen and Rowland Hedger, defendants, which gives the following pedigree of the family of Prentall:—

... Prentall =



THE CONNOISSEUR

A MAGAZINE FOR COLLECTORS

Edited by J. T. HERBERT BAILY

JANUARY, 1914

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Vol. XXXVIII. No. 149



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MRS. DAVIES COOKE

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Peace of Breida, 1667 Gold Medal



Gold Medal of Oliver Cromwell,
Lord General of the Parliamentary
Forces, 1650 By Thomas Simon



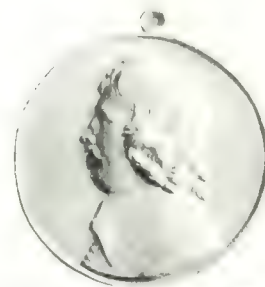
Alliance of England and Holland, 1667
Gold Medal



Mrs. C. Evelyn, second daughter of
O. Cromwell Silver Medal



Earl of Essex, Commander-in-Chief of the
Parliamentary Forces, 1642 Silver Gilt



Gold Medal of Henry Seabell, Clerk of
Parliament, 1649 By Thomas Simon

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THE

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MARCH, 1914

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Vol. XXXVIII. No. 151



LADY HAMILTON AT PRAYER

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